hueq p. meaux

9323 Irvington Blvd., Houston, Texas

713-691-1323

Producer

MUSIC IS OUR BUSINESS
INDEPENDENT PRODUCER'S

HUEY P. MEAUX PRODUCTIONS

Affiliated W/Crazy Cajun Music Publishers BMI

P. O. Box 183 - Winnie, Texas

this. But never would I believe that I would get stabbed in the back and that you two would go out and buy these masters before I could get there. Another thing you have heard the very same songs that belong to me a many of times: "I'll Dream No More" and "No Cure For the Blues" on a tape with Leroy Martin singing them with his guitar. On the same tape you heard six other songs, one titled "We're Together But a Million Miles Apart" that you made tape copies of and Jody sent to Ricky Nelson.

I just don't know what to say, Cos. I am more or less broken hearted about this than mad 'cause I just can't hardly believe it. I had string arrangements for these songs and had already made a deal with Simms Records when Simms called me and got on to me about the record being out in New Orleans. This came as a shock to me especially when I found out who released it.

Cos, I have to go into Miami for the convention tomorrow. Being that Jody will be running your business from now on and that she probably pulled this little stunt, I think it's best that I go meet you and figure out what I owe you and until, if ever, you run your business yourself, I am sure that you can get along without my business as you did before you ever met me.

Sincerely,

Huey P. Meaux
Winnie, Texas

P.S. Enclosed, you will find a letter from B.M.I. in which you can take all of that song too.

HPM:gl

MUSIC IS OUR BUSINESS
INDEPENDENT PRODUCER'S

HUEY P. MEAUX PRODUCTIONS

Affiliated W/Crazy Cajun Music Publishers BMI

P. O. Box 183 - Winnie, Texas

June 21, 1964

Mr. Cosimo Matassa
Cosimo Recording Studio
521 Governor Nichols Street
New Orleans, Louisiana

Dear Cos:

I really don't know how to begin this letter, because having to write a person that I think a lot of a letter like this does not come easy for me. This business is a very rotten business and we both know that but in you and Jody I always figured as true friends.

I know that you know the reason I am writing to you and as I said above it isn't easy. You have been a great guy to me and I think that I have more than returned the favors to you. I did not mind you and your friend Jody having your own things going but when someone deliberately cuts my throat knowing better before it was done it cannot be understood; not from a friend. As we both know, you have called me for money to send to Jody or for money to go see Jody many-a-time. I have never let you down even though there were times that I had to borrow from five different friends 'cause it was on a holiday, if you remember. These are the things that helped mess up your book-keeping system, if you remember. She came back and put her foot down and ran your business to suit herself. This has cost you a number of real good friends over a period of time. I've stood there and seen it happen but again that is your personal business and no right have I to even talk about it, but after all, I still consider you a great guy.

The thing that has hurt me so that I cannot believe of you or her; you know what it is. Eddie Powers recorded two sides for Leroy Martin and a friend at Radio Station KTJB in Thibodeaux. I stood there and told you and Jody in your studio that I was going to buy these from Leroy and friend and then make some kind of deal with Simms Records on these two masters. Remember again that you are in the recording studio business, so I thought you two being my friends that it was okay to tell you about

Accused child molester back in Houston to face charges

By S.K. BARDWELL
Houston Chronicle

Accused child molester Huey P. Meaux, arrested in Juarez, Mexico, Tuesday after nearly a month as a fugitive, returned to Houston Thursday to face the charges against him.

Meaux, 66, a prominent Gulf Coast record producer, was booked into the Harris County Jail after authorities flew him back to Houston from El Paso. He is charged with possession of cocaine, possession of child pornography and two counts of sexual assault of a child.

Assistant District Attorney Julian Ramirez said he had not decided whether to file additional charges against Meaux based on his flight. But the information will be admissible in Meaux's trial as evidence of "consciousness of guilt," Ramirez said.

Meaux's traveling partner, 67-year-old James Earl Davis, who was arrested at a Juarez residence Tuesday just before Meaux was found, is free for now, said FBI spokesman Jim Conway.

Conway said it was uncertain whether Davis will face charges of assisting in Meaux's illegal flight.

Davis, described by friends as a close friend and associate of Meaux's, accompanied the accused child molester to all his police and court appointments before the two disappeared about Feb. 7.

Friends of the pair said Meaux and Davis met in a federal penitentiary in the late 1960s. Meaux was serving 14 months for violating the Mann Act after he and another man were convicted of transporting a minor to a recording convention in Nashville for immoral purposes.

Davis was in federal prison for transporting stolen vehicles over state lines, sources said.

Sources in El Paso said Davis probably would not be prosecuted because, after being picked up by federal agents Tuesday, he told them where to find Meaux. Davis, who has addresses in Houston and in Dallas, could not be reached for comment.

Meaux is accused of using drugs to lure numerous children into the "playroom" at the back of his leased Houston recording studio.

Officers who raided those offices Jan. 29 on a tip confiscated hundreds of videotapes and more than 1,000 Polaroid photos showing Meaux in sexual encounters with teen-agers and children. Cocaine also was found there, police said.

After authorities charged Meaux with possession of cocaine and child pornography, another victim came forward, leading to the sexual assault of a child charges.

One of Meaux's alleged victims, Shannon McDowell Brasher, has filed a lawsuit against Meaux. That suit says Meaux and his associates sexually abused Brasher from age 9 to 16, while she and her mother lived with him.

Brasher's attorney, Dick DeGuerin, said he thinks more of Meaux's victims will come forward, now that Meaux is back in custody.

"I don't think he'll ever get out of jail again and frankly, I think they ought to watch him very closely, because he's likely to try and kill himself," DeGuerin said.

Meanwhile Thursday, a Harris County grand jury indicted Meaux on the two counts of sexual assault of a child with which he was charged before he skipped bond.

Meaux is expected to make his first post-flight court appearance Monday.

Chronicle reporter Jennifer Liebrum contributed to this story.

Tracking a fugitive

Bounty hunter defies popular image

John Everett / Chronicle

The bounty hunter, identified only as Tracey, 30, who tracked down fugitive Huey Meaux.

By LISA TEACHEY
Houston Chronicle

The bounty hunter who led the trackdown of fugitive Huey Meaux from Houston to Mexico doesn't stuff her prey in a trunk and haul them back to justice.

She uses no force, carries no gun. Her only weapons are instinct and experience.

"A lot of people don't know about bounty hunters and what they do," said Tracey, who asked that her last name not be used. "There are a lot of bounty hunters that have a different type of physical appearance. They're scary. They're big. They're bad."

"Nobody's expecting me," said the petite, soft-spoken 30-year-old.

Tracey was on the trail four minutes after Meaux, a record producer charged with possession of cocaine, possession of child pornography and sexual assault of a child, failed to appear in court on Feb. 5 to be fitted with an ankle monitor.

When Meaux, 66, disappeared, he forfeited $130,000 in bonds that Edd Blackwood had posted for him. Tracey, who works for Blackwood, was assigned the job of finding him – and did, without

See BOUNTY on Page 12A.

Bounty

Continued from Page 1A.

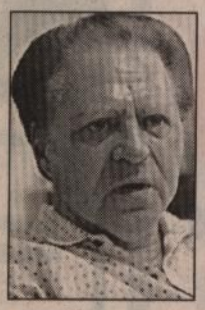
ever leaving Houston.

She began by contacting people Meaux had listed on the information sheet he filled out for the bonds. Then she went by his house in Houston, which was completely empty, except for some trash. And the phone and utilities had been cut off.

"We ruled out suicide because people who want to kill themselves usually don't disconnect their utilities first," Blackwood said.

Then Tracey talked to Meaux's employees at Sugar Hill Recording Studio at 5626 Brock, learning that he managed a band in Mexico and had a house in Juarez.

Tracey also learned Meaux had been staying in a Houston hotel from Jan. 28 to Feb. 4 and phone records from the hotel provided more information.



Meaux

"Through those phone numbers we tracked down several other people that he knew," Tracey said. "A lot of it was just asking questions and trying to get an idea of who Mr. Meaux was and what kind of personality he had."

Tracey also worked with the Houston Police Department and Houston's division of the FBI's violent crimes fugitive task force.

"We all worked together to check out leads and check out phone calls we'd get," Tracey said.

When she realized Meaux was in Juarez she sent four people there to look for him and follow his friend and business associate Jim Davis, whom they had trailed from Dallas to Juarez.

"Huey Meaux was not hiding by any means. He was out in public. He had been seen numerous times in bars and restaurants," Tracey said. "What he was doing was moving around from place to place, hotel to hotel, house to house."

The month-long search for Meaux ended Tuesday about 3:30 p.m. after Tracey was tipped that he was in the Holiday Inn in Juarez. She told her team, who alerted Mexican authorities.

About 6 p.m., Juarez police walked Meaux across the Paso del Norte international bridge that links Juarez to El Paso, where he was turned over to U.S. officials.

Meaux will be held in El Paso until Harris County deputies pick him up.

Tracey said she spent more than 400 hours tracking Meaux. But she's quick to add that she enjoys the job she has been doing on and off for the last 10 years.

Tracey had wanted to be a police officer but bad knees kept her from fulfilling the physical requirements.

"I got into this because it's a good way to make money," said Tracey, who picked up a $10,000 reward for the Meaux case. "You're doing something good for the public."

More young women accuse producer of sexual assault

By S.K. BARDWELL
and JO ANN ZUÑIGA
Houston Chronicle

Young women who say they were sexually abused by a well-known Houston music producer have started to come forward as police continue to build their case against the man.

Huey P. Meaux, 66, of the 11100 block of Sage Orchard Court, was charged with possession of child pornography after investigators, acting on a tip, seized nearly 2,000 pictures from his office Friday.

Meaux also was charged with possession of a controlled substance in connection with cocaine seized in the raid at Sugar Hill Recording Studio, 5626 Brock, where Meaux leased an office.

The pornography, which police say depicts children engaging in sexual acts, is being reviewed by juvenile sex crimes investigators who are trying to identify some of the children in the photos.

After Meaux's picture and the charges against him were broadcast in news reports Monday, investigator Dwayne Wright said, one of Meaux's victims came forward. Her statement led authorities to file two counts of sexual assault of a child against Meaux late Monday.

Those charges are in connection with events nine years ago, officials said. The victim is now 16.

Wright said another girl gave police a statement that may result in more charges against Meaux, and investigators have talked to two other girls who "want to come in, but are very scared."

Those two, Wright said, agreed to contact yet another victim they know and tell her of the charges against Meaux in the hope that she will come forward.

Meaux posted bond Monday on the original charges. His attorney, Rick Stover, said his client has not been rearrested on the new charges, although he most likely will have to post bond on those as well.

Stover said Meaux "is dealing with the situation as best as could be expected."

"It's way too early for any decision on the case. I've not seen the evidence, but I'm sure the Houston Police Department is releasing news slanted not to favor Mr. Meaux," Stover said. He declined to say whether Meaux was seeking counseling.

"No final decision on the case should be made until the evidence is presented in the courtroom," Stover said.

A popular recording artist who knows Meaux well said he still considers Meaux a friend, but one in need of counseling.

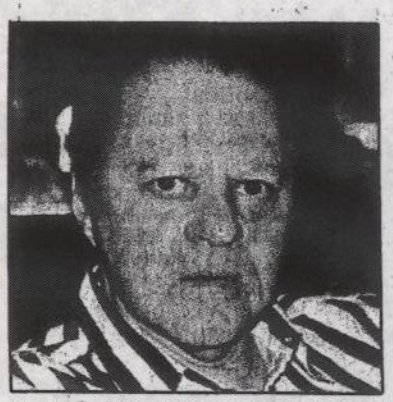
"He's not a monster," said "Little Joe" Hernandez of Little Joe y la Familia, a prominent Tejano group. "He didn't kill anyone. He's sick and needs help."

Hernandez, speaking from his recording studio in Temple, said he is "so sorry for the families and the victims. My heart goes out for them. But I love Huey and I respect him as a friend.

"I wouldn't turn my back on him. Obviously, he has a problem that he needs to address. It's a sickness," Hernandez said.

The Tejano star said he was unaware of Meaux's alleged sexual activities with young girls. But he said many performers and recording artists have to be careful dealing with minors.

"The glamor and attraction of the business have kids coming around," Hernandez said.



Huey P. Meaux's career flourished in the early days of rock 'n' roll.

Record producer charged in child-porn case

By JO ANN ZUÑIGA
Houston Chronicle

A well-known Houston record producer sexually assaulted numerous children after plying them with cocaine and videotaped the encounters hundreds of times over the past 20 years, police said Monday.

Huey P. Meaux, 66, former owner of the Sugar Hill Recording Studio at 5626 Brock, appeared in court Monday and posted bond totaling $110,000 on charges of possession of child pornography and possession of cocaine.

Later Monday, after two more people came forward, Meaux was charged with two counts of sexual assault of a child.

One of a colorful breed of independent record producers who flourished in the early days of rock 'n' roll, Meaux played a significant role in the development of Gulf Coast music.

He is best known for recording such hits as *She's About a Mover* by the Sir Douglas Quintet and *Before the Next Teardrop Falls* by Freddie Fender. He made his last national splash with the mid-1980s zydeco hit *(Don't Mess With) My Toot Toot*, by "Rockin' " Sidney Simien.

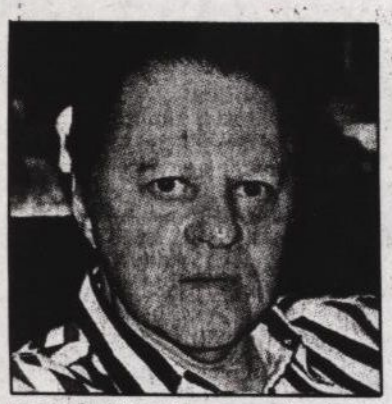
Other nationally known artists whose work he produced include country performers Mickey Gilley and Ronnie Milsap and rock and pop artists Johnny and Edgar Winter and B.J. Thomas.

Meaux was known as the "Crazy Cajun" when he broadcast a radio show in Port Arthur in the 1950s and later in Houston on Friday nights on KPFT from 1970 to 1975.

But while his career in the music business was developing, police said, Meaux was systematically recruiting and sexually abusing children, gradually gaining their trust before using drugs to ensure their compliance.

"For years, he manipulated

See PORN on Page 8A.



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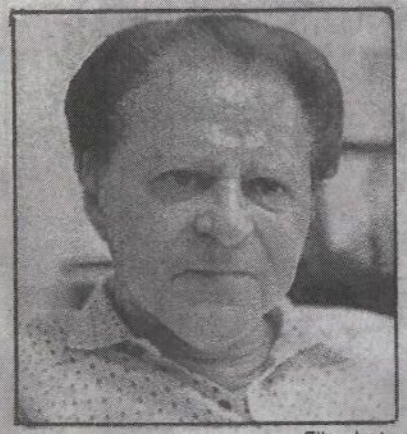
Meaux arrested after being traced to Mexico



File photo

Huey P. Meaux was tracked down by bounty hunters.

By S.K. BARDWELL
and LISA TEACHEY
Houston Chronicle

Fugitive will be returned to Houston

Fugitive record producer Huey P. Meaux was arrested Tuesday afternoon in a Juarez, Mexico, hotel and turned over to FBI agents in El Paso, where plans were being made to return him to Houston.

Meaux, 66, fled Houston on or about Feb. 7, forfeiting $130,000 in bonds on state charges of possession of cocaine, possession of child pornography and sexual assault of a child.

He also faces a federal charge of unlawful flight to avoid prosecution.

Houston bail bondsman Edd Blackwood, who posted Meaux's bail, said bounty hunters and authorities spotted Meaux's friend and business associate, James Davis, in Las Vegas days ago, and followed him to Dallas, then to Juarez.

Davis, who had accompanied Meaux to all his police and court appointments, disappeared at the same time and was assumed to be traveling with him, police said.

Davis was arrested at a Juarez residence shortly before Meaux was picked up at a hotel there about 3:30 p.m.

It was unknown whether Davis faces charges in connection with Meaux's flight.

Police say Meaux used drugs to lure numerous children into the "playroom" at the back of his leased Sugar Hill Recording Studio offices at 5626 Brock.

Officers who raided the offices Jan. 29 confiscated hundreds of videotapes and more than 1,000 Polaroid photos showing Meaux in sexual encounters with girls as young as 8, although most ranged from 13 to 15. One young boy also was involved, police said.

The back room of the offices con-

See MEAUX on Page 12A.

Wednesday, March 6, 1996

Meaux

Continued from Page 1A.

tained a king-size bed, wall mirrors and a doctor's examining table with stirrups. About 15 grams of cocaine were found in his office, officers said.

After authorities charged Meaux with possession of cocaine and child pornography, another victim came forward, leading to the sexual assault of a child charges.

One of Meaux's alleged victims, Shannon McDowell Brasher, has filed a lawsuit accusing Meaux and his associates of sexually abusing her from age 9 to 16, while she and her mother lived with him.

While he was a fugitive, a civil court froze Meaux's assets to protect possible payouts to his alleged victims and to Blackwood's bonding company.

Meaux's adopted son, Ben, 16, was also taken into protective custody by Harris County Children's Protective Services out of fear for his safety.

The action was taken after some of Meaux's associates attempted to remove the boy from a private school in Arizona, officials said.

During his long career in the music industry, Meaux has recorded the work of a number of well-known artists, including the Sir Douglas Quintet, Freddy Fender, "Rockin" Sidney Simien and Mickey Gilley.

Said to be worth millions, Meaux has business and financial ties in Mexico and Europe.

Woman sues producer, alleging years of abuse

By GEORGE FLYNN
Houston Chronicle

A woman filed a lawsuit Thursday accusing music producer Huey Meaux, who is awaiting trial on child pornography and sexual assault charges, of sexually abusing her.

Shannon McDowell Brasher, 25, seeks unspecified damages from Meaux, 66, for allegedly abusing her sexually and inflicting emotional distress. The suit seeks to prevent Meaux from retaliating against her or destroying child pornography evidence.

Her suit said she and her mother lived with Meaux from the time Brasher was 9 years old until she was 16, when Meaux and her mother split up. She also stayed occasionally with Meaux "well into her adult years," when the assaults continued, the suit said.

Meaux used illegal drugs to get her to submit to his "sex assaults, exploitation and other perverted and unnatural sex acts," the suit said. He also encouraged others to assault her and photographed and videotaped the acts, the suit said.

Houston police on Tuesday raided Meaux's offices at the Sugar Hill Recording Studio and seized cocaine and some 2,000 child pornography photos and videotapes.

He is charged with possession of drugs and child pornography and two counts of sex assault with a child. That case involves a teen-age girl whom Meaux allegedly sexually assaulted nine years ago.

State District Judge Mark Davidson issued a temporary restraining order Thursday sought by Brasher's attorneys, Dick DeGuerin and Wayne Isgitt. The order prohibits Meaux or others from destroying any evidence or retaliating against Brasher.

Although free on $130,000 bond, Meaux must remain in Harris County and wear an electronic monitor, submit to weekly drug tests and stay away from any children under the age of 17, including his adopted son.

Chronicle reporter Jennifer Liebrum contributed to this story.

Meaux pleads guilty to all charges, gets 15 years

By JENNIFER LIEBRUM
Houston Chronicle

Huey P. Meaux, the legendary Gulf Coast record producer whose tastes for drugs and young girls led to his downfall, was sentenced to 15 years and a day in prison Friday after pleading guilty to an assortment of charges.

Meaux had been headed for trial on two counts of sexual assault of a child, one count of possession of a controlled substance, one count of child pornography and one count of bond jumping.

But Meaux, 67, opted to avoid a trial by pleading guilty to all the charges. State District Judge Michael McSpadden sentenced Meaux to 15 years and a day in prison for the sexual assault and drug charges, and two concurrent 10-year-sentences for the other charges.

In the deal negotiated by prosecutor Julian Ramirez and Rick Stover, Meaux's attorney, Meaux agreed not to appeal.

In return, the state promised not to file any additional charges, and to destroy all evidence in the case after 75 days, or as soon as an injunction in a related civil suit is lifted.

The civil lawsuit, however, was settled on Tuesday.

The lawsuit was filed by Shannon McDowell Brasher, the daughter of a woman Meaux had lived with for years.

The suit, which sought $10 million in damages, ended in an undisclosed settlement. Brasher had alleged that she was sexually abused from age 9 to 16. It alleged that Meaux used cocaine and other drugs to entice her into sex acts that were videotaped and photographed. The abuse continued into her adult years, the suit said.

Meaux

"Huey Meaux is a sick man," said Brasher's attorney, Dick DeGuerin. "I hope he will get some treatment."

In the criminal case, Judge McSpadden said he would recommend to the parole board that when Meaux is released from prison, he be ordered to hang a sign on his home and business warning children under 17 to stay away.

McSpadden said Meaux is "among the worst predators in our society."

When his life and career were flourishing, Meaux assembled an impressive base of musical talent in the Gulf Coast region.

As the former owner of Houston's Sugar Hill Recording Studio, he recorded such hits as *She's About a Mover*, by the Sir Douglas Quintet, and *Before the Next Teardrop Falls*, by Freddie Fender. He made his last national splash in the mid-1980s with *(Don't Mess With) My Toot Toot*, by "Rockin" Sidney Simien.

Meaux also produced records for country performers Mickey Gilley and Ronnie Milsap and rock and pop artists Johnny and Edgar Winter and B.J. Thomas.

He was dubbed the "Crazy Cajun" when he broadcast a radio show in Houston on KPFT from 1970 to 1975.

As he cozied up to music stars and success, he apparently developed a cocaine habit and used the drug to recruit and sexually abuse children. These activities came to light after a victim came forward.

Authorities said Meaux videotaped his sexual encounters with some of the children. In the hundreds of videotapes and more than 1,000 Polaroid photos confiscated from his studio, Meaux is seen engaging in

See MEAUX on Page 35A.

Heat gets the blame for deaths

3 illegal immigrants die near the border

By JAMES PINKERTON
Houston Chronicle
Rio Grande Valley Bureau

HARLINGEN – Maria Elena Gonzalez was planning to join her husband in New Jersey.

After crossing the Rio Grande, the 30-year-old illegal immigrant from Mexico was taken by smugglers north from the border and dropped off along the highway near the Falfurias checkpoint. To avoid detection by the U.S. Border Patrol, Gonzalez and her brother took the long way around, setting off on foot through the parched South Texas ranchlands.

But Gonzalez never made it to her destination. She died of heat exhaustion.

On Thursday, her husband and two brothers claimed her body at the Brooks County Sheriff's Depart-

Wishy-washers

Dallas man found guilty in bid to kill local federal judge

By ERIC HANSON
Houston Chronicle

A businessman was convicted Friday of plotting to kill a Houston federal judge who had jailed him for contempt.

A federal court jury found Billy Mac Thompson, 63, of Dallas guilty of solicitation of murder, using the mail system in connection with a murder-for-hire and attempted murder.

"We are very pleased with the jury's verdict," said Assistant U.S. Attorney Richard Harris.

Thompson's attorney, Mike DeGeurin, argued that Thompson and the government are victims of the career criminal who reported the alleged plot to the FBI.

Stephen Gerber, a Harris County Jail inmate, told FBI agents that Thompson offered to pay him to kill U.S. District Judge Kenneth Hoyt on Feb. 7.

tempt appeal to be considered by the 5th U.S. Circuit Court of Appeals in New Orleans.

Thompson said Gerber told him that he knew a clerk in New Orleans who would move Thompson's case up on the 5th Circuit's docket – for a price.

Unknown to Thompson, Gerber had told federal agents – on the alert for security breaches since the bombing of a federal courthouse in Oklahoma City – that he had uncovered a plot to kill Hoyt.

Following Gerber's directions, Thompson arranged for $2,000 he thought was a bribe to be mailed to a post office box maintained by the FBI, according to testimony at his detention hearing.

But Gerber and the government said the money was a down payment on a $20,000 fee for someone to kill Hoyt.

Prosecutors said Thompson meticulously planned the kidnap-

Meaux

Continued from Page 29A.

sex with girls as young as 8, although he seemed to prefer them from 13 to 15.

Most of the assaults appear to have occurred in what Meaux called the "playroom" behind his office. The room contained a king-size bed, wall mirrors and a doctor's examining table with stirrups.

About 15 grams of cocaine was found there along with a cabinet of liquor, various sexual devices, a refrigerator and two metal safes containing cocaine.

After his arrest in January, Meaux skipped bond and fled to Mexico. A bonding company employee located Meaux about a month after he left and brought him back to Houston for trial.

Meaux accepted the plea bargain after the judge refused to suppress any of the evidence against him as the case moved toward trial.

After the sentencing, Meaux's attorney spoke on his client's behalf.

Meaux thanked "the family, friends and fans who have supported him through this ordeal," Stover said, and "extends his sincere apologies to anyone who may have been adversely effected by his actions."

"Mr. Meaux hopes that by pleading guilty and accepting punishment without the necessity of a contested trial, he had spared any more public embarrassment by any of the people involved. That this matter can be put to rest, and that people can get on with their lives."

Ramirez said the state and the victims were satisfied that the deal was a good one.

"The victims won't have to testify and dredge up all the horrible things that happened when they were teenagers, and we got a reasonable sentence without a trial," Ramirez said.

Chronicle reporter George Flynn contributed to this story.

Judge

Continued from Page 29A.

Gulf of Mexico while still conscious, so the judge would know he was about to die.

DeGeurin said the entire plot was created by Gerber, who was using Thompson to impress federal officials. He said during the trial that any talk of wanting to see Hoyt dead was just "mouthing-off by an old man."

Thompson has never before been in any trouble, but is known for having a hot temper and a big mouth, according to testimony at the hearing.

Thompson has been in jail since November for refusing to pay a judgment against him. He and about a dozen other people and companies were involved in a lawsuit over some bad investments. The judgment against Thompson was for $618,000.

After the verdict was read, DeGuerin said he was disappointed.

"You have a person who has been manipulating the system for a number of years and he has done it again," DeGuerin said.

Sentencing was set for Aug. 23. DeGuerin said a decision on an appeal will be made afterward.

Liberty

Continued from Page 29A.

None of the elected officials named as individuals in the lawsuit could be reached for comment.

However, their attorney, Ed Norwood of Liberty, said he was disappointed by the verdict.

"We felt the evidence obviously showed nobody violated anybody's rights and intend to vigorously pursue an appeal to the 5th (U.S. Circuit Court of Appeals) in New Orleans."

Julie Cain of Liberty, one of three attorneys for the officers, said, "I'm absolutely thrilled to death. It's a great victory for working people everywhere."

Under the verdict, Davenport was awarded $383,313 for lost earnings and mental anguish as well as tive damages.

The three elected officials were each ordered to pay $160,000 of the punitive damages, with the county picking up the rest of the tab.

Cain said she did not know whether insurance would cover the costs for the three officials named as individuals, but she said the county does have liability insurance.

Davenport said he remains unemployed after being rejected for numerous law enforcement jobs. Bagwell said he, too, was rejected for many jobs before finding work as a security guard at a refinery in Channelview.

The county argued that the sheriff had the legal right to terminate an employee for "any reason or no reason at all," and also contended that Bagwell and Davenport had been fired for "good cause" and not for exercising their constitutional

Tolls

Continued from Page 29A.

however, the rate at any main toll booth is 75 cents.

Harris County Commissioners Court voted in March to raise the exact change rate as further incentive to use EZ Tag, the fastest method.

Motorists who pay cash and need change are charged $1 at attended booths. The higher price is an incentive to make them switch to one of the other methods of payment.

While there has been a marked increase in the number of people buying the EZ Tags, Taylor said there has been no run on token purchases.

"We have always sold a lot of tokens but there has been no big increase," she said.

She said they do not yet have a count on the number of EZ Tags sold in May but that they expect it to be much higher than April.

Commissioners also voted to raise all attended lanes and exact change lanes on the Sam Houston Tollway Ship Channel Bridge to $1.75 and raise tokens to $1.60. Only EZ Tag use of the bridge will remain $1.50.

EZ Tag lanes at the toll plazas will be redesigned over the next 18 months so that tag users can roll over the sensors at nearly full speed, Taylor said.

Each EZ Tag lane then will be able to process 1,200 cars per hour, compared to 350 per hour for attended lanes or 500 per hour for token and exact change lanes.

She said a total of about 77,000 EZ Tags have been issued to motorists.

"We have 2.5 million transactions a week on the toll roads, and the more EZ Tags that are sold means that traffic will move that much quicker," Taylor said.

Taylor said the EZ Tags cost $40 and can be bought by check or credit cards. When the tags were first introduced, the toll authority would accept only Discover charge cards, but now it will also take MasterCard and Visa.

Each time the tag is used the toll is automatically deducted from the motorist's account.

Taylor said they have received very few complaints about the rate increase.

"People understand that by making it more expensive it creates an incentive to go to the quicker method, which will help solve traffic problems for all," Taylor said.

EZ Tag applications can be obtained by calling 875-EASY.

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NEWS RELEASE

61 RIESNER, HOUSTON, TEXAS 77002-1596; TELEPHONE (713) 247-5422

MUSIC PRODUCER CHARGED WITH POSSESSING CHILD PORNOGRAPHY

Houston Police Juvenile Sex Crimes investigators have arrested and charged a local music producer with possession of child pornography. Police now are asking for children victimized over the past several years to come forward.

Huey Purvis Meaux (w/m, d.o.b. 3-10-29), a resident of the 11100 block of Sage Orchard Court, is charged with possession of a controlled substance along with the child pornography charge. Meaux is the producer and manager of the Sugar Hill Recording Studio at 5626 Brock in southeast Houston. He also is the producer and manager of Delta Blue Inc. of Gulfport, Miss.

Acting on a tip, on Friday, Jan. 26, investigators confiscated nearly 2,000 pictures from Meaux's office. The photographs show dozens of children engaging in and/or performing sexual acts.

In a Monday morning news conference, investigators released a picture of the 66-year-old suspect and made a plea to all young victims in this case to come forward and tell police what was done to them, by whom and when.

Investigator Dwayne Wright said, "We don't want to go after the children. They won't be charged with anything. What we really want is for those young kids and their parents out there to contact us and help us put this suspect away for a long time."

Any parents who suspect their child was involved in any way with Meaux or his recording studio are asked to call Officer Dwayne Wright of the Houston Police Department's Juvenile Sex Crimes Unit at 731-5378 or Officer Jeannine Maughmer at 731-5380.

jfc & fk/ 1-29-96

Vol. 13, No. 6
#173

Barbara Lynn
She's a good thing

One of the most important R&B artists to emerge from Texas in the '60s was Beaumont's Barbara Lynn. Not only was her first single, "You'll Lose A Good Thing," a #1 record, but she recorded an enjoyable body of Gulf Coast rock 'n' roll for a variety of labels.

Born Barbara Lynn Ozen in 1943, she was spotted in 1960 by the late blues artist/deejay Clarence 'Bon Ton' Garlow. "I was kind of an entrepreneur back then," detailed Garlow in 1984. "I built this little 16x30-ft. studio at my house and I used to have people come by and record. There was a group of kids that would come by every day after school and Barbara was one of them. I'd buy the coldcuts and the soft drinks and they'd play music in the air conditioning."

"Barbara was a left handed guitar player and I showed her chords and some different songs. She started sounding pretty good so I made a tape of her and took it to Huey Meaux [Meaux ran Crazy Cajun Records in Pasedena, Texas, just outside of Houston]. Huey listened to the tape but he said, She's coming along, but I don't think she's strong enough yet. Well I was sold on Barbara, so the next time she was playing I convinced Huey to come out and watch her lead a band. I picked Huey up and carried him to the Ten Acre Club outside of Beaumont. That's when he decided to sign Barbara Lynn.

Goldmine
'60s R&B
by Jeff Hannusch

Once under contract, Meaux decided to bring Lynn to New Orleans to record at Cosimo's Studio using New Orleans musicians. The move proved to be a wise one as the initial session produced the smashing swamp pop ballad, "You'll Lose A Good Thing" backed with "Lonely Heartache."

Engineer, Cosimo Matassa recalls the initial session well. "Barbara was very personable and a great entertainer — one of the best. Huey brought her over and produced the session and I supplied the musicians. Huey's sessions were a lot like Johnny Vincent's [Ace Records], he was sort of like a cheerleader more than a real producer.

"The record didn't come out until about six months after the session took place. Huey couldn't find a label, but I got the guy at Jamie Records [Harry Finfer] to put it out. After 'You'll Lose A Good Thing' hit we did a couple of other Barbara Lynn sessions but I had a falling out with Huey. We were supposed to get a royalty off the records we did, but I only got one check."

Featuring an understated vocal, lilting sax and chunky rhythm guitar, "You'll Lose A Good Thing" captured the earthiness of Lynn's Texas origins. After topping the R&B charts during the summer of 1962, it climbed to #8 in the Hot 100. Although Meaux and Lynn couldn't repeat the success of their initial outing, their records became frequent visitors to the lower realm of the Hot 100 and R&B Top 50, for the rest of the decade. Some of the more memorable recordings of this era were "Second Fiddle Girl," "Take Your Love And Run" and "Don't Spread Your Love Around."

Courtesy Robert Pruter

BARBARA LYNN ALBUM DISCOGRAPHY

label	record #	title	date
Jamie	70-3023	You'll Lose A Good Thing	1962
Atlantic	8171	Here Is Barbara Lynn	1968

After disassociating himself with Matassa, Meaux used studios in Houston and possibly Crowley, La., for Lynn's later sessions. After Jamie sold out in the mid-'60s, Lynn's later releases appeared on Meaux's Tribe label and later the powerful Atlantic signature which had reasonable success with "Until Then I'll Suffer" in 1971.

After Atlantic, Lynn's releases appeared on a new Huey Meaux label, Jet Stream, where she still enjoyed regional popularity until the mid '70s. Unfortunately, as far as records are concerned nothing has been heard from her since 1975.

When this scribe saw her in 1978, she still carried a crack, horn heavy R&B ensemble. Sporting tight white pants and a low slung Fender Jaguar guitar, she put on an excellent performance. Besides singing up a storm she provided some solid guitar to boot. Lynn still performs around the Lone Star state and I'm sure could still do well for a record company willing to give her another chance.

Coming next issue:

Sandie Shaw
Lonnie Donnegan
Blind Faith
Robyn Hitchcock
The Peel Sessions

Janis Joplin
Before Big Brother: An ugly duckling in Texas

It was a lost and desparate Janis Joplin who accepted the invitation of an old friend to join a band he was managing in San Francisco in 1966. Chet Helms had been an engineering student at the University of Texas in Austin back in 1963, and he'd never forgotten the aspiring blues singer, Janis Joplin, who had hitchhiked with him to the Bay Area that year. Janis had acted as if she were tough and worldly, but Helms remembered her as a shy and lonely girl who'd been rejected and ridiculed by all but the hip set for her noncomformist ways.

He also remembered she could sing, though, and when Helms became a key figure in the unfolding San Francisco music scene three years after their road adventure, he thought it would be worth a shot to see if she'd be interested in returning to San Francisco and singing the blues with a band.

Goldmine
'60s ROCK
by Jeff Tamarkin

Janis Lyn Joplin was born Jan. 19, 1943, in Port Arthur, Texas, on the eastern border of the state. She ws a restless and industrious child with a liking for art and books, but even in her childhood she was somehow different from other kids in that part of the world. She later became a rebel in high school, hanging around with an outcast crowd, mostly boys. They treated her as "one of the guys," due in no small part to her hood act and an appearance that placed her far down on the list of most desirable girls at school.

Joplin was a chubby teenager, had a terrible complexion, refused to dress like a '50s girl was supposed to, and carried on in a surly manner that caused the "in" kids to taunt and shun her.

She had not become any more acceptable by the time she entered college in Austin in '62, and thus her popularity had not increased. So, when the Austin students played a cruel joke on her, nominating her as "Ugliest *man* on campus," Joplin finally had enough and decided that school and Texas were not in her immediate future.

Two things had happened in her past that offered the only clue as to what she shoudl do, and which affected Joplin's life forever. One, she had disovered she could sing. Second, she had discovered California.

Despite the conservative nature of Port Arthur, there was a small "beatnik" community there in the early '60s. At Pasea's coffee house, she found refuge. Joplin was not looked upon as an outcast there and her "strange" ways were not only accepted but encouraged — some of her paintings were even hung on the wall, and sold!

Janis Joplin in her Port Arthur days.

It was way back in 1959 when Joplin first became interested in the folk and jazz music the coffee house crowd listened to. She heard Leadbelly, the Kingston Trio (who didn't excite her), and, her personal favorite, the black blues-folk singer Odetta. No rock 'n' roll though — that was for kids and squares, she felt (and, this being 1959, the teen idol years, she was probably right).

Joplin joined in the coffee house sings and amazed both herself and her friends there with her perfect imitations of Odetta and folk singer Jean Ritchie, but still, she gave no serious thought at first to singing professionally. Fact is, she really had no idea what she wanted to do, so when her parents offered to send her to Los Angeles to live with an aunt and try and find a vocation, she had no qualms. In 1961 Janis Joplin made her first voyage west.

She had no great revelations regarding her future in L.A., however, and it was in early 1962 when Joplin made the reluctant decision to go back to Texas, attend college, and make something of herself. It was only to be a matter of months before she was again giving up on school, though. It was during this return to Texas, however, that Janis Joplin first sang in front of an audience and in a recording studio.

Apparently, while in California, Joplin had quickly exited her aunt's place and taken up residence in Venice, the hip beach community near L.A. After a few months, when she came back to Texas, she was loaded with experience and a new confidence, a sense of recklessness that just wasn't proper in Texas girls. At 18, she boldly stepped out onstage for the first time, performing in the style of another singer she'd heard, Bessie Smith. It was New Year's Eve 1962.

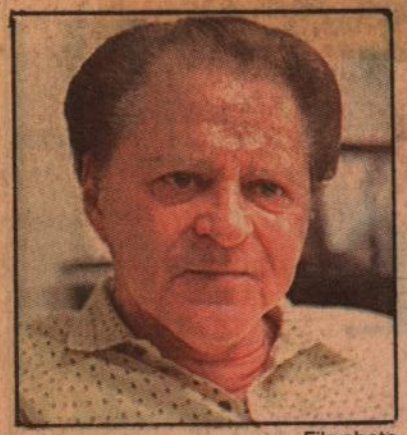
It was a less than auspicious beginning, as she received almost no response from the audience at the Beaumont, Texas, club where she first performed. But the other outcasts in Austin noticed her talent as a singer when Joplin began college there that year, and despite the contempt she received from the general student body, the Austin beatniks and folkies accepted her. With two friends, Powell St. John on harmonica and Lanny Wiggins on stand-up bass, she formed the Waller Creek Boys and began singing blues on campus and at a bar owned by a county singer named Ken Threadgill.

Joplin's first foray into the studio was hardly the stuff of which legends are made: She cut a commercial for a bank set to the tune of Woody Guthrie's "This Land Is Your Land." However, Joplin kept at her music and it was during her brief stay in Austin that she was heard by Chet Helms.

Helms was a Texan who had earlier ventured out to San Francisco, having found the racist attitude in Texas sickening during those civil rights days. He returned to Austin in '62, however, and fell in with the same crowd that included Janis Joplin, a bunch of renegades calling themselves the Ghetto. Helms and Joplin hit it off and, in January 1963, they left for San Francisco by thumb.

Please see '60s ROCK page 102

Meaux arrested after being traced to Mexico



File photo

Huey P. Meaux was tracked down by bounty hunters.

By S.K. BARDWELL
and LISA TEACHEY
Houston Chronicle

Fugitive will be returned to Houston

Fugitive record producer Huey P. Meaux was arrested Tuesday afternoon in a Juarez, Mexico, hotel and turned over to FBI agents in El Paso, where plans were being made to return him to Houston.

Meaux, 66, fled Houston on or about Feb. 7, forfeiting $130,000 in bonds on state charges of possession of cocaine, possession of child pornography and sexual assault of a child.

He also faces a federal charge of unlawful flight to avoid prosecution.

Houston bail bondsman Edd Blackwood, who posted Meaux's bail, said bounty hunters and authorities spotted Meaux's friend and business associate, James Davis, in Las Vegas days ago, and followed him to Dallas, then to Juarez.

Davis, who had accompanied Meaux to all his police and court appointments, disappeared at the same time and was assumed to be traveling with him, police said.

Davis was arrested at a Juarez residence shortly before Meaux was picked up at a hotel there about 3:30 p.m.

It was unknown whether Davis faces charges in connection with Meaux's flight.

Police say Meaux used drugs to lure numerous children into the "playroom" at the back of his leased Sugar Hill Recording Studio offices at 5626 Brock.

Officers who raided the offices Jan. 29 confiscated hundreds of videotapes and more than 1,000 Polaroid photos showing Meaux in sexual encounters with girls as young as 8, although most ranged from 13 to 15. One young boy also was involved, police said.

The back room of the offices con-

See MEAUX on Page 12A.

Wednesday, March 6, 1996

Meaux

Continued from Page 1A.

tained a king-size bed, wall mirrors and a doctor's examining table with stirrups. About 15 grams of cocaine were found in his office, officers said.

After authorities charged Meaux with possession of cocaine and child pornography, another victim came forward, leading to the sexual assault of a child charges.

One of Meaux's alleged victims, Shannon McDowell Brasher, has filed a lawsuit accusing Meaux and his associates of sexually abusing her from age 9 to 16, while she and her mother lived with him.

While he was a fugitive, a civil court froze Meaux's assets to protect possible payouts to his alleged victims and to Blackwood's bonding company.

Meaux's adopted son, Ben, 16, was also taken into protective custody by Harris County Children's Protective Services out of fear for his safety.

The action was taken after some of Meaux's associates attempted to remove the boy from a private school in Arizona, officials said.

During his long career in the music industry, Meaux has recorded the work of a number of well-known artists, including the Sir Douglas Quintet, Freddy Fender, "Rockin" Sidney Simien and Mickey Gilley.

Said to be worth millions, Meaux has business and financial ties in Mexico and Europe.

Wednesday, Feb. 7, 1996

Meaux may have his bond revoked

By STEPHEN JOHNSON
Houston Chronicle

The $130,000 bond posted by accused child molester Huey P. Meaux may be revoked after he failed to report as scheduled Monday to the Harris County Probation Department.

Meaux, accused of child pornography and sexual assault of a child, is scheduled to appear in court today to explain his failure to report, but the owner of Blackwood Bail Bonds, which posted Meaux's bond, said the company does not know where Meaux is.

Edd Blackwood said his investigators searched for Meaux all day Tuesday, adding that he would be "surprised" to learn that Meaux had jumped bond.

"He seemed to be handling everything very well," said Blackwood. "There was nothing to indicate he would do anything like this (run away)."

However, Blackwood did say he understood that Meaux was "freaked out" about having to wear a court-ordered electronic monitor on his leg.

Meaux, 66, a music producer, is expected in state District Judge Mike McSpadden's court today to explain his absence, but Blackwood said that neither Meaux's attorney nor anyone has been able to reach Meaux to tell him of the hearing that was arranged Tuesday.

A Harris County prosecutor said Tuesday that Meaux's failure to make the probation appointment could serve as grounds for revocation of his bond.

Meaux's brother, the Rev. Larry Meaux of Winnie, said Tuesday night, "I do not know where he is. I have not spoken to him in a week."

Houston police said they seized videotapes showing Meaux's reflection in a mirror, filming sexual activities involving female minors.

He could receive a life sentence if convicted of the charges.

He is also being sued in civil court by Shannon McDowell Brasher, who accuses him of abusing her sexually and emotionally while her mother lived with him during a seven-year period.

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Houston Chronicle Thursday, Feb. 8, 1996

Ben DeSoto / Chronicle

Bail bondsman Edd Blackwood shows the poster he is circulating in the effort to find accused child-molester Huey P. Meaux. The record producer failed to appear at a court hearing Wednesday.

Search is on for suspected child abuser

By S.K. BARDWELL
Houston Chronicle

Authorities launched an international search Wednesday for a Houston music producer, charged with child pornography and cocaine possession and sexual assault of a child, who failed to show up in court.

Huey P. Meaux, 66, forfeited bonds totaling $130,000 by skipping his court appearance Wednesday. He is being sought on a new felony arrest warrant stemming from his absence.

"Our feeling is he is out of the country right now," said Dwayne Wright, a Houston Police Department juvenile sex crimes investigator.

Wright said Meaux is known to have ties in Mexico – it is rumored he keeps a home there – as well as in Europe.

Rumors also have surfaced that Meaux, said to be worth about $30 million, has money in Swiss bank accounts, although Wright said investigators have found no evidence of that.

Meaux's bond required that he undergo weekly drug tests and be fitted with an electronic monitor. He failed to report to the probation department Monday to

See MEAUX on Page 12A.

Meaux

Continued from Page 1A.

fulfill those requirements. A hearing was scheduled Wednesday for Meaux to explain his failure to appear, and he again was absent.

Police have learned he was still in town Monday and was having his telephone service disconnected.

Edd Blackwood, whose bonding company posted Meaux's bonds after Meaux was arrested Jan. 29, said some of Meaux's friends fear he might attempt suicide.

"I certainly would not eliminate it as a possibility," said Meaux's attorney, Rick Stover. "He was very upset after he left court last week."

Police discovered Wednesday that four men in a rental truck removed all the furniture from Meaux's home in the 11100 block of Sageorchard Court Sunday. His cars were removed from the property as well.

Those cars, a white 1984 Mercedes bearing Texas license plate FXT-11C and a white 1995 Buick bearing PFB-44S, remained missing Wednesday. Also missing was James Davis, a close business associate of Meaux's.

Wright and Blackwood said Davis had accompanied Meaux to their offices and had been at Meaux's house when Meaux was arrested. Wright said he believes Davis and Meaux probably are traveling together.

Anyone with information about the producer's whereabouts is asked to call police at 731-5376, Blackwood at 1-800-222-BAIL, or Crime Stoppers at 222-TIPS. Blackwood is offering a reward of up to $10,000 in the case, in addition to the reward of up to $1,000 offered by Crime Stoppers.

Dick DeGuerin, an attorney representing a woman who alleges in a lawsuit that Meaux sexually abused her, said Meaux's disappearance was expected.

"He's been abusing young girls for many years, and he got caught. He knows he's facing spending probably the rest of his life in prison," DeGuerin said.

DeGuerin said his client and other women who say Meaux abused them are safe for now from the threat of retaliation.

"The fact that's he's running means he doesn't have time to retaliate," DeGuerin said.

Asked whether he considered Meaux a dangerous man, Wright, the HPD investigator, replied: "I consider the people he hangs around with ... yes, dangerous."

In addition to HPD and Blackwood's team of bounty hunters, Meaux is being sought by the criminal warrants division of the Harris County Sheriff's Department and the Gulf Coast Violent Offender's Task Force.

During his long career in the music industry, Meaux has recorded the work of a number of well-known artists, including the Sir Douglas Quintet, Freddie Fender, "Rockin' " Sidney Simien and Mickey Gilley.

Police say Meaux used drugs to lure numerous children into the "playroom" at the back of his leased Sugar Hill Recording Studio offices at 5626 Brock.

Officers who raided those offices Jan. 29 on a tip confiscated hundreds of videotapes and more than 1,000 Polaroid photos showing Meaux in sexual encounters with girls as young as 8, although the typical age ranged from 13 to 15. One young boy also was involved, police said.

The back room of the offices contained a king-size bed, wall mirrors in which Meaux could be seen in the films, instructing the girls and operating the camera, and a doctor's examining table complete with stirrups. About 15 grams of cocaine was found in his office, officers said.

After authorities charged Meaux with possession of cocaine and child pornography, women came forward saying Meaux had sexually abused them when they were children or teen-agers. This led to the sexual assault of a child charges.

Attorneys DeGuerin and Percy Isgitt, who represent Shannon McDowell Brasher in the civil case, will be in court again this morning for a hearing. Isgitt said Meaux will face no further charges if he fails to appear, since he was served with a citation in the lawsuit last week and the period during which he may reply has not ended.

Wright said that wherever Meaux has gone, "I feel confident, it will take some time, but we will find him. Anybody who wears a badge will be looking for him. Anybody who knows him will be looking for him."

DeGuerin pointed out that Meaux will "have to watch his back, no matter where he goes – Mexico, the Caymans, Brazil, anywhere. No one has any sympathy for a child molester."

Ultimately, Wright thinks two patterns of behavior will be Meaux's undoing.

"One is, he's addicted to cocaine. He can't get off the stuff, been using it for years," the investigator said.

"The other is, he likes being around people, and he likes to brag," Wright said. "When he got his presidential pardon in the '80s, he has bragged about it since."

That pardon came after Meaux had served 14 months in federal prison in the late 1960s for violating the Mann Act. He and his partner, the late Charlie Booth, were convicted of transporting a minor to a recording convention in Nashville for "immoral purposes."

"He can't keep his mouth shut," Wright said of Meaux.

Chronicle reporter Jennifer Liebrum contributed to this story.

Civil court here freezes all assets of fugitive Meaux

By GEORGE FLYNN
Houston Chronicle

While investigators searched Thursday for accused child molester Huey P. Meaux, a civil court froze the fugitive record producer's assets to protect possible payouts to his alleged victims and the company that posted his bond.

State District Judge Shearn Smith granted a temporary injunction to block Meaux or any associates from disposing of his property.

The action was sought by Dick DeGuerin, who is suing Meaux for more than $10 million on behalf of a woman who says she was subjected to Meaux's sexual assaults as a child.

"It is obvious that he is running," said Karen Blackwood, co-owner of the bonding company that covered bail for Meaux. "He has a lot of family and connections and places to go."

"Defendant may be converting all or part of his property into money or other untraceable and negotiable tender for the purposes of placing it beyond the reach of plaintiffs," DeGuerin said in his motion.

Meaux, 66, is charged with sexual assault of a child, cocaine possession and child pornography. He failed to show up for a court hearing this week, forfeiting $130,000 in bonds.

Blackwood told Smith that Meaux already has cleaned out furniture and property from one of his houses and that his automobiles are missing.

Reports received by investigators for the bonding company indicate that Meaux "may be out of the country" by now, Blackwood said.

Last week, DeGuerin and attorney Wayne Isgitt gained a temporary restraining order against Meaux for their client, Shannon McDowell Brasher. Brasher said in her lawsuit that Meaux and his associates sexually abused her from age 9 to age 16, while she and her mother lived with him.

Meaux used cocaine to coerce her into the trysts, and he would videotape and photograph the lewd acts, the lawsuit said. The assaults continued into her adult years, she said.

After a brief hearing, Smith approved writs of attachment to block disposal of property by Meaux. It applies to any possessions of Meaux except his legally declared homestead.

Smith instructed attorneys to appoint an independent receiver

See MEAUX on Page 37A.

Houston Chronicle
Section A, Page 29 ★★★
Friday, Feb. 9, 1996

Meaux

Continued from Page 29A.

if there was a need to liquidate any of the property. The receiver would maintain the property and provide an accounting of expenses until there could be a court hearing.

Estimates of Meaux's worth range to as high as $30 million. His extensive work in the music industry has included contracts with several stars. The temporary injunction also covers any Meaux rights to songs or albums, or similar intellectual properties in the industry.

Police on Jan. 29 raided his leased offices of Sugar Hill Recording Studio at 5626 Brock. They found cocaine and hundreds of videotapes and photographs of sexual acts involving children.

Authorities and bounty hunters employed by the Blackwood bail/bonding firm continued their search for Meaux on Thursday but reported no new leads.

Music man's seamy history is surfacing

By RICK MITCHELL
Houston Chronicle

The first thing a visitor noticed about the office Huey Meaux rented from Sugarhill Studios in southeast Houston was the desk. It was incredibly messy, with papers, contracts, letters, tapes and old albums in a foot-high stack that seemed on the verge of toppling onto the floor.

Meaux

His bulletin board was packed with pinned-up snapshots from Meaux's 40-year career in the music business: Huey with Doug Sahm, Augie Meyers, Freddy Fender and Flaco Jimenez of the Texas Tornados; Huey with Tejano godfather Little Joe Hernandez; Huey with the legendary New Orleans rhythm and blues producer Cosimo Matassa.

There were plenty of pictures of Huey's adopted son, Ben, now 14: Ben playing the saxophone onstage with the Sir Douglas

See MEAUX on Page 32A.

Chronicle file photo

Huey Meaux takes the microphone before a performance of the Sir Douglas Quintet in the early 1990s at the Bon Ton in Houston. The band members shown here, from left, are Augie Meyers, Doug Sahm and Speedy Sparks. Meaux faces child pornography and cocaine charges.

Meaux

Continued from Page 29A.

Quintet, proud papa Huey smiling with his arm around Ben at Christmas.

And there were the photos of Huey with young girls in bikinis.

That was Huey, the infamous "Crazy Cajun" disc jockey and record producer. With his round physique, his inimitable southeast Texas Cajun accent, his sad eyes and his dyed-red hair greased back on his head – he was quite the character.

It was no secret that Meaux had served 14 months in federal prison in the late 1960s for violating the Mann Act. He and his partner, the late Charlie Booth, were convicted of transporting a minor to a recording convention in Nashville, Tenn., for "immoral purposes."

After he got out of prison, Meaux claimed he and Booth took the fall to protect a much wider circle of influential players in the Houston music and radio business. Huey wasn't convicted of having sex with the minor; his interest appeared to be primarily financial.

Last week an even seamier portrait of Meaux emerged. Police confiscated from his office pornographic videos and photos featuring girls as young as 8. They also say they found 15 grams of cocaine.

The girls were videotaped engaging in sexual acts in the back room at Meaux's office. Police say Meaux's reflection can be seen on the room's mirrored walls holding the video camera and directing the girls on a bed and on a doctor's examining table with foot stirrups.

On Monday, Meaux appeared in court on charges of possession of child pornography and possession of cocaine. Later on Monday, after two more alleged victims came forward, Meaux was charged with two counts of sexual assault of a child. If convicted on the latter charge, Meaux, 66, could receive a life sentence. His bonds total $130,000.

On Thursday, Shannon McDowell Brasher filed a lawsuit in civil court accusing Meaux of abusing her sexually and emotionally. She's asking for unspecified damages. Brasher's lawsuit claims she and her mother lived with Meaux from the time she was 9 until she was 16. The lawsuit further claims that Brasher occasionally stayed with Meaux after her mother split up with him, and that the assaults continued "well into her adult years."

State District Judge Mark Davidson has issued a temporary restraining order prohibiting Meaux or others from destroying evidence or retaliating against Brasher.

Although he's free on bond, Meaux must remain in Harris County and wear an electronic monitor, submit to weekly drug tests and stay away from children under 17, including his adopted son. Ben reportedly is staying with his mother in Louisiana. Meaux has not returned phone calls from the Chronicle.

While Meaux's influence as a producer and music business hustler is legendary, some in the Houston music community report that his fondness for teen-age girls was equally legendary. One musician recalled an incident when Meaux showed up backstage at Rockefeller's with a girl he introduced as his daughter, Cherie.

Meaux supposedly asked that evening's headliner to autograph a photo for his daughter. When the entertainer asked him how to spell Cherie, he turned to the girl and said, "How you spell your name, Sugar?"

"The guy was never shy about showing his hedonistic side," said journalist Joe Nick Patoski, who profiled Meaux in the early '70s and has remained a fan over the years.

"He was involved in the music business working with people who were generally pretty wild."

The charges against Meaux would seem to augur an ugly and tragic closing chapter in an otherwise colorful and illustrious career. He was one of the last of a breed of independent record producers who flourished in the early years of rock 'n' roll. Although his first love was Cajun music, Meaux's influence spanned the Gulf Coast spectrum from zydeco to Tex-Mex, swamp-pop, country, rhythm and blues and modern rock.

His biggest successes included Barbara Lynn's *You'll Lose a Good Thing*, the Sir Douglas Quintet's *She's About a Mover* and Freddy Fender's *Before the Next Teardrop Falls*. He also played a formative role in the careers of Mickey Gilley, Ronnie Milsap, B.J. Thomas, Archie Bell and Johnny and Edgar Winter.

"The guy had a pretty amazing legacy," said Patoski. "His influence transcends generations and cultures and tribes. But it was all basically within the framework of what's known as swamp-pop; these sentimental, emotional, soulful songs. Huey had the touch."

In later years, the music business seemed to pass Meaux by as independent producers and promoters gave way to corporate marketing and national radio consultants. His last big splash was Rockin' Sidney's *(Don't Mess With) My Toot-Toot*, a zydeco tune that broke out of Houston in 1984 to become a national pop and country hit.

But Meaux had realized early on that the big money was in song publishing, not recording. When the great soul songwriter and producer Isaac Hayes was forced to declare bankruptcy, Meaux picked up the royalty rights to a share of Hayes' songwriting catalog at an auction in Memphis, Tenn.

He reportedly earned back his initial investment when the Fabulous Thunderbirds recorded a million-selling version of Hayes' *Wrap It Up* (originally recorded by Sam & Dave). He also told friends he made money every time anyone played the *Theme From Shaft*, which has undergone numerous revivals.

Meaux's personal life remained something of a mystery even to his close friends. Some say he never married. Others say that when he moved to Houston he left a wife and two daughters back in his hometown of Winnie. His brother, Larry, is a fundamentalist preacher in Winnie.

Several of Meaux's friends and longtime colleagues expressed shock and sadness at the charges. Most said they will stand by their friend even if the charges involving sexual assaults against children are proved to be true.

"I hope he gets some professional help so he can salvage something of his life," said Joe Ladd, longtime Houston disc jockey and former music director at KIKK. "The Huey I know is a good person."

Texas Tornados' keyboardist Augie Meyers recalled how Meaux guided the Sir Douglas Quintet out of San Antonio's barrios into the national spotlight in the mid-'60s.

"I love Huey," said Meyers. "Some people didn't like Huey because they said he couldn't be trusted. He was always up-front with us. He might have done a bad thing, but he did a lot of good for a lot of people."

Roy Head, who was signed to a national recording contract under Meaux's management in the mid-'60s, said that Meaux was among the first to send him a check after Head lost his Kingwood-area house in a flood two years ago.

"We fought a bunch of times over royalties because I'm a hard-headed hillbilly," said Head. "But he was nothing but good to me. I was always his 'Lil' Brother.' He called everyone 'Lil' Brother.' "

Head said he was as shocked by the drug charges against Meaux as he was by the child pornography and sexual assault charges. "I never even saw him smoke a cigarette."

STYLE, PAGE B-1

Gail Gilchriest takes a look at cowgirls

BIG AS TEXAS Bingo
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DETAILS PAGE D-7

SPORTS, PAGE D-1

Anthony Young's date with history

Weather
Steaming in a suit
Partly cloudy and warm.
High 92, low 73.
Details, page A-14

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'We accomplished our mission'

Meaux's lawsuit rejected

Producer loses bid for master tapes

By Daniel Fisher
BLOOMBERG BUSINESS NEWS

Huey P. Meaux may have discovered stars like Freddie Fender, Doug Sahm and the Sir Douglas Quintet, but a federal magistrate has ruled he can't go after the master tapes of their recordings.

MEAUX: Houstonian

Meaux, a legendary Houston record producer known as the "Crazy Cajun," sued Polygram Records in federal court in Houston seeking royalties and master tapes for a variety of acts he has been associated with since the early 1960s.

The list includes such classic rock acts as Screamin' Jay Hawkins, Jerry Lee Lewis and the Sir Douglas Quintet — famous for the early '60s hit, "She's About a Mover" — as well as lesser-known performers such as The Traumen and John Eric and the Isosceles Popsicles.

Meaux contended that Netherlands-based Polygram, as successor to several record companies, including London Records, owed him royalties for recordings he produced during an extraordinarily prolific period in the 1960s and 1970s.

However, Magistrate Judge Mary Milloy ruled last week that Meaux's contracts with the record companies stated that royalties would cease when the contract ended. She also threw out Meaux's claim for master tapes, citing the statute of limitations.

Meaux, still active in the music industry, wasn't avail-

Please see MEAUX, A-6

Iraqi rescue workers and survivors look over the rubble left Sunday after the attack by U.S. cruise missiles in Baghdad. Associated Press

U.S. not turning other cheek to terrorists

By Ruth Sinai
ASSOCIATED PRESS

WASHINGTON — President Clinton's target was in Baghdad. But after the foiled plot to blow up key sites in New York City, Americans probably will appreciate his broader message: Terror against Americans won't go unpunished — not at home and not in the far-off Mideast.

Analysis

Clinton aides said his order for a missile strike on the headquarters of Iraqi intelligence was dictated by the pace of the U.S. investigation into the alleged plot against former President Bush — and not by last week's arrests of eight suspects in a horrifying scheme to bomb several of New York City's major landmarks.

Nonetheless, the president's advisers linked the two.

"We sent two strong messages," said Secretary of State Warren Christopher.

"The message that we sent to Saddam Hussein was a good strong message. And the message the FBI sent in New York with the arrests was another indication that the United States was going to stand strong against terrorism wherever we see it," Christopher said Sunday on ABC-TV.

Another aide, who spoke only on condition of anonymity, said the administration's response was "intended as a message to both Saddam (Hussein) and other sponsors of state terrorism — that there's a price to pay."

The administration says it does not have evidence that a foreign country was behind the New York bombing plot or the February attack on the World Trade Center. But authorities are investigating whether any of the suspects, all religious Muslims, have any links to Iran or Sudan, both governed by strict Muslim rulers and laws.

The United States considers Iran the

Please see TERRORISM, A-6

Delay in Clinton health plan causing anxiety

By Fred Bayles
ASSOCIATED PRESS

Some hospitals are putting off expansion plans. Insurers are holding their collective breath. And, as the Clinton health-care plan encounters delay after delay, the once broad-based support for reform is showing signs of fraying.

"I think people are afraid President Clinton and Mrs. Clinton can't get their act together," said Robert Blendon, a health policy expert at the Harvard School of Public Health. "There's anxiety they are losing control of management of the issue."

Recent surveys show rising doubts about the administration's ability to reform the health-care system. An ABC-Washington Post poll released last week found 45 percent expect "substantial progress." That's down 20 percentage points from the 65 percent who said in April they believed the administration could improve the cost and availability of health care.

Even strong supporters are beginning to complain. Helene Kramer, executive director of the Jewish Federation of Lee County, Fla., was a spellbinding speaker when she told Hillary Clinton about her uninsured fight against cancer during a Tampa public forum in February.

Now, Kramer said she is getting frustrated with delays in the final plan, which was first promised in May. Clinton is expected to release a plan in September based on recommendations from the task force headed by the first lady. "Everybody calls me up and asks when is it going to happen," Kramer said. "You get bits and pieces in the paper that change all the time. Everyone who wants proper health care is awaiting this plan with bated breath."

CLINTON: No consensus

Those in the health-care business also are impatient.

"There is a lot of anxiety over

Please see HEALTH, A-6

Tomahawks hit 'targets we intended'

Muslim nations decry U.S. 'double standard'

POST NEWS SERVICES

WASHINGTON — President Clinton said Sunday the nighttime missile strike on Saddam Hussein's intelligence headquarters was a clear success and "sent the message we needed to send" against terrorism. He expressed regret at civilian casualties.

"We accomplished our mission," Gen. Colin Powell, chairman of the Joint Chiefs of Staff said. "Our preliminary assessment is that we hit the targets we intended and inflicted severe damage."

POWELL: JCS chief

Three of the 23 cruise missiles fired from American warships went wide of their mark and struck near private homes, while four others landed in the intelligence services compound but missed their targets, Pentagon officials said.

Iraq said at least eight people were killed.

The attack was aimed at a building in downtown Baghdad where Iraqi intelligence officials were believed to have plotted an assassination attempt against former President George Bush.

"I wouldn't say we have knocked it out," Powell said, "but we certainly have delivered, I think, a very damaging blow to the headquarters of that operation."

"There is no immediate follow-up attack planned," Powell added. However, Defense Secretary Les Aspin left open the possibility: "We'd better wait. We want to assess the bomb damage."

Congress rallied behind Clinton's action.

"It would be difficult for me to think of members who would op-

Please see IRAQ, A-6

■ Bush "very grateful," supports missile strike/A-6
■ U.S. gives U.N. details of Iraq's role in plot/A-6

Good morning . . .

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Is there anything to the question, "What's in a name?" A-13.

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Q&A

THIS WEEK: Neil C. McCabe

Q & A runs every Monday on the front page of The Houston Post. Today: Neil C. McCabe, a professor at South Texas College of Law, discusses the 'Texas Court of Criminal Appeals' decision to order a new trial for the man convicted of killing Houstonian Tracy Gee.

'The ruling makes perfect sense'

■ Crime victims coalition rally draws more than 200/A-9

Q) Who's to blame for the reversal of Lionell Rodriguez's capital murder conviction — the Texas Court of Criminal Appeals, the trial judge, the prosecutors, Rodriguez's attorney?

A) The case had to be reversed because of, first of all, an insistence by the prosecutor that there be a second shuffle of the jury panel, and then the trial judge agreeing to that — which was error under the law — and agreeing to it over the objection of defense counsel.

So if there's anyone who cannot be blamed, it's defense counsel. If there's anyone who can be blamed, it's the prosecutor for misunderstanding the law and the judge for following the prosecutor's suggestion and making the legal error.

People like to blame the Court of Criminal Appeals because they're the ones who have to make the hard decisions to reverse a capital murder conviction because the law requires it.

Q) Are you saying that the appellate court judges who issued the majority opinion didn't have any recourse other than to rule the way they did?

A) Yes. There's nothing new about the Gee case except that it happens to be a case that is newsworthy here in Houston. The holding in the Gee case followed earlier decisions — actually, decisions going back to 1964 — that said you cannot have two shuffles of the jury, and cases saying that such an error cannot be harmless, that it has to result in reversal of the conviction.

Q) Could the Texas Legislature have prevented this ruling by writing the law more clearly?

McCABE 'Nothing new'

A) The Texas Legislature could have prevented the ruling by not having a jury-shuffle statute or . . . by saying that there can be one shuffle and only one shuffle upon request, or something like that.

But this statute was interpreted by the court to say that you can only

Please see McCABE, A-8

U.S. moves to gain international support

Albright shows U.N. more evidence of plot

ASSOCIATED PRESS

UNITED NATIONS — U.S. Ambassador Madeleine K. Albright on Sunday gave more details of Iraq's alleged role in a plot to kill former President Bush and sought to rally international support for the retaliatory missile strike on Baghdad.

At an emergency session of the U.N. Security Council, Albright presented six sets of photographs of a car bomb and explosive devices she said were to be used to assassinate Bush during his April visit to Kuwait.

ALBRIGHT: Details

"From all the evidence available to our intelligence community, we are highly confident that the Iraqi government, at its highest levels, directed its intelligence services to carry out an assassination attempt against President Bush," she said in a speech to the council.

Iraq has denied a role in the plot. It called on the Security Council to condemn the missile attack.

The emergency session of the 15-nation council was requested by the United States, but, as expected, there was no vote or resolution. Albright said the United States was not asking for the council's endorsement.

In her presentation Sunday, Albright said the ringleaders of the plot were two Iraqi nationals and the entire operation was "planned, equipped and launched" by Iraq's intelligence service.

After the meeting, Iraqi Ambassador Nizar Hamdoun scoffed at Albright's presentation, saying it would fail to stand up in a court of law.

"There is no smoking gun, that's for sure," he told reporters. "I don't think anyone was convinced based on the photos presented."

In his speech to the council, Hamdoun criticized the attack as "a page in the American policy of controlling Iraq and subjugating the region."

"We call on the council to condemn this act of aggression," he said in a speech in Arabic.

Hours after the attack, Hamdoun said the United States should have first approached the Iraqi government, presented evidence and waited for the outcome of the Kuwaiti trial of the alleged plotters.

Fourteen Iraqis and three Kuwaitis went on trial in Kuwait June 5 for their role in the alleged plot. The trial reconvened Saturday.

At the Security Council session, Albright cited confessions made by Iraqis during the trial. She said the two main Iraqi suspects told the FBI that they had been recruited and directed by the Iraqi Intelligence Service.

They said Iraq provided them with the car bomb and other explosive devices on April 10, Albright said.

When President Clinton took office, Iraq officials declared they would not interfere with U.S. pilots patrolling no-flight zones in northern and southern Iraq. The standoff had prompted several U.S. strikes.

But Iraq still is at odds with the United Nations over adhering to terms of the Gulf War cease-fire.

Associated Press

Former President Bush and his wife, Barbara, enter St. Ann's Episcopal Church in Kennebunkport, Maine, Sunday. The Secret Service agent at left was not identified.

Bush supports missile strike, cites threat to sovereignty

ASSOCIATED PRESS

WASHINGTON — Former President Bush said Sunday he supported the U.S. missile strike against Iraqi intelligence headquarters, calling the plot against his life a threat to U.S. sovereignty.

"I am very grateful to the president for his calling me yesterday to inform me of his decision," Bush said in a statement read by his former national security adviser, Brent Scowcroft. "Clearly, I strongly support the men and women in our armed forces."

"I support the action taken by President Clinton," Bush said.

Scowcroft said Clinton and Bush talked by telephone for about 15 minutes Saturday. "He simply went through their decision and what kind of action was going to take place, then they had sort of a general conversation for awhile," said Scowcroft, who heard Bush's side of the conversation. He declined be more specific about the phone call.

Scowcroft said he and Bush later met with Secretary of State Warren Christopher and an aide for about 30 minutes at Kennebunkport, Maine. He said the briefing was "very detailed."

IRAQ: Muslim nations say U.S. has diplomatic 'double standard'

From A-1

pose it," said Rep. Lee Hamilton, chairman of the House Foreign Affairs Committee.

Sen. Dan Coats, R-Ind., called the strike "a proportional response" and said "there will be bipartisan support for this."

Pausing briefly to speak with reporters before church services, Clinton said, "I feel quite good about what has transpired and I think the American people should feel good about it."

"It's clear that it was a success," the president said.

As for the causalities, Clinton said, "I'm sorry that happened but I think we had minimal loss of life and we sent the message we needed to send."

Officials said it was unclear how Saddam would respond.

"Any retaliation by the government of Iraq would be most unwise," Vice President Al Gore said. "Obviously in a situation like this, counterterrorism units are advised of the changing circumstances. And, without going into much detail, let me just say that precautions have been taken."

Powell said the aircraft carrier USS Roosevelt was ordered from the Mediterranean to the Red Sea "just as a precautionary measure."

In Baghdad, rescue workers dug through the debris of buildings, looking for survivors and carrying away the dead. The limp body of a man was gently lowered onto a stretcher after being pulled from the debris of his home.

Jassim Mohammed, a news service photographer who lives near the target site, said he awoke early Sunday to the noise of the cruise missiles passing overhead.

"It was scary," Mohammed said. "We did not know what was going on, but everybody was rushing to take shelter."

As the missiles exploded, residents were jolted from their beds.

"Many families were seen running from their homes and there was a lot of panic in the streets," Angela Frier, an Independent Television News producer in Baghdad, told the British Broadcasting Corp.

Rescue workers picked through a ruined building that officials said had been the home of Leila Attar, an artist and the director of the Saddam Hussein Center for Arts.

The blast had sheared away the concrete wall, exposing twisted iron support rods.

The official Iraqi News Agency said Attar, her husband and maid were killed.

Hours later, a crowd thronged one of Baghdad's streets bearing the flag-draped coffins of some of the dead.

Robert Moore, Independent Television News correspondent in Baghdad, told the British Broadcasting Corp. many floors of the Iraqi intelligence headquarters had collapsed in the attack.

The attack resulted in "the near complete destruction" of a wing of offices used by top Iraqi intelligence officials, Rear Adm. Michael Cramer told reporters at the Pentagon.

Muslim nations denounced the missile strike as part of a Western double standard — targeting Iraq while failing to take action against attacks on Bosnian Muslims.

European allies, however, generally backed President Clinton's decision.

Egypt and Turkey, mainstays in the U.S.-led coalition that drove Iraq out of Kuwait in 1991, said Washington should deal just as severely with Serb aggressors in Bosnia.

"I wish the position of American policies were as strict toward the crimes that the Serbs carry out against Bosnia-Herzegovina, which violate all legitimacy and international conventions," Egyptian Foreign Minister Amr Moussa told the government-owned Middle East News Agency.

> *Any retaliation by the government of Iraq would be most unwise."*
>
> **— Vice President Al Gore**

Egypt has criticized the United Nations for failure to protect Slavic Muslims from attacks and "ethnic cleansing" by Bosnian Serbs.

Turkish Prime Minister Tansu Ciller said: "We have always been for an effective response to international terrorism and cooperation in fighting it, but this should also be seen in Bosnia."

Among European leaders, British Prime Minister John Major called the U.S. attack an "entirely justified" response and had his full support.

"One has to make it clear to international criminals like Saddam Hussein that that sort of behavior will not be tolerated," Major said.

A French Foreign Ministry communique said "France understands the reaction of the United States and the motives of this operation."

A statement by German Chancellor Helmut Kohl called the American action "a justified reaction to a detestable attempted act of terrorism."

Major, Kohl and French President Francois Mitterrand were notified by Clinton in advance of the attack, their offices said.

Opposition leaders in the three European countries voiced strong reservations, arguing the missile attack was not authorized by the United Nations nor valid under international law.

But Russia said the U.N. charter allows for such action, saying the U.S. attack stemmed from "a state's right to individual and collective self-defense."

HEALTH: Delay in plan causes anxiety

From A-1

what is going to hit the table," said Peter Wilson, vice president for regulatory affairs at the American Hospital Association. "The fundamental anxiety is that nothing comes out. The delays in getting started could give one concern that nothing will get started."

Doctors have the jitters. James Todd, executive vice president of the American Medical Association, said many physicians are trying to adjust their practices in anticipation of the reform plan.

"They are looking at their current environment and projecting how best to cope with it," he said. "They're asking, 'Do I get into a managed care system or wait?' There is a free floating anxiety of, 'Am I doing the right thing?' That's the downside of delay."

The wait has slowed changes within the health insurance industry. Chip Kahn, executive vice president of the Health Insurance Association of America, said insurers are holding off expensive changes to managed care and utilization review that mirror some of the Clinton proposals.

"That takes a lot of investment and as long as there is uncertainty, people are going to be resistant to make the changes," he said. "If anything, this current limbo is slowing reform caused by market forces."

While Peter Wilson of the hospital association notes some hospitals have adopted a wait-and-see attitude on expansion plans, many are discussing joint ventures and physician group practices.

"The things they are talking about are likely to be part of the Clinton plan," he said. "The Clinton plan won't change the direction the wind is blowing, it just changes the speed of the wind."

These movements threaten to take the impetus away from Washington. Blendon said that while there is still broad support for change in the health-care system, there is no overwhelming support for any specific plan.

"There is consensus for universal coverage, but little consensus on what the world should look like in solving the cost problem," Blendon said. "The difficulty is there is no passion for any one solution. The longer this goes on the longer opponents will have to derail the plan."

TERRORISM: U.S. not turning other cheek

From A-1

world's foremost state sponsor of *terrorism, and is also closely monitoring its growing links with* the military rulers of Sudan. U.S. officials say Sudan, the homeland of five of the eight arrested last week, is host to several virulent Iranian-backed terror groups.

Counterterrorism officials had been eagerly waiting to see whether Clinton would respond to Iraq's alleged attempt to kill Bush during his April visit to Kuwait — viewing it as a signal of his resolve to fight terrorism.

Many, especially in the Pentagon, had voiced doubts privately about whether Clinton, focused on domestic policies, inexperienced in defense-related matters and seemingly indecisive in some foreign policy areas, might respond to provocation with delay.

But Clinton's aides warned him that if the evidence against Iraq *was compelling* and he failed to respond, he would — in the words of one official — be sending "a powerful message that he (Saddam) has a blank check" to attack Americans.

Bush was not the first American to be targeted for Iraqi terrorism. On the eve of the U.S.-led war to evict Iraq from Kuwait, the FBI foiled several planned terror attacks in the United States — partly by expelling Iraqi diplomats.

But Saddam was obviously not deterred. A CIA study last year predicted that given the opportunity, he would try to exact revenge on Bush. And U.S. officials say he might try to retaliate for Clinton's missile attack through terrorism.

"Saddam Hussein, for all his evil-mindedness, does not have the power to inflict damage on the continental United States except through terrorism," said Rep. Lee Hamilton, D-Ind. chairman of the House Foreign Affairs Committee.

That threat has become more real for Americans than ever since the bombing at the World Trade Center made clear to they were no longer immune, even at home.

"We can get you any time," in the words of Siddiq Ali, one of the masterminds behind the foiled plot in New York.

To which President Clinton responded, in his Saturday night address to the nation:

"We will combat terrorism. We will deter aggression. We will protect our people."

MEAUX: Producer loses bid for tapes

From A-1

able for comment on Sunday.

In his suit, he had argued that the record company held him at bay, when he asked about the valuable masters, by saying it "was working on it." Under his contract, Meaux was supposed to recover many of them in 1974.

Milloy, responding to a request for summary judgment by Polygram's lawyers, threw out most of the producer's case except for his claim on royalties from 24 artists for records sold after Aug. 20, 1986.

Among the recordings Meaux would collect on, if he wins his suit, are "She's About a Mover" by the Sir Douglas Quintet and Jerry Lee Lewis's classic 1973 album, *Southern Roots.*

This new court battle is not the first for Meaux.

In 1970, the producer sued singer B.J. Thomas for $1,050,000, claiming that Thomas did not uphold his end of a personal management contract.

Six years later, Meaux and country singer Freddy Fender faced a $1.4 million breach of contract suit from a man who said Meaux persuaded Fender to break a management contract with him.

In 1984, Meaux and Fender sued a Beverly Hills lawyer in a dispute over a $15,542 legal fee.

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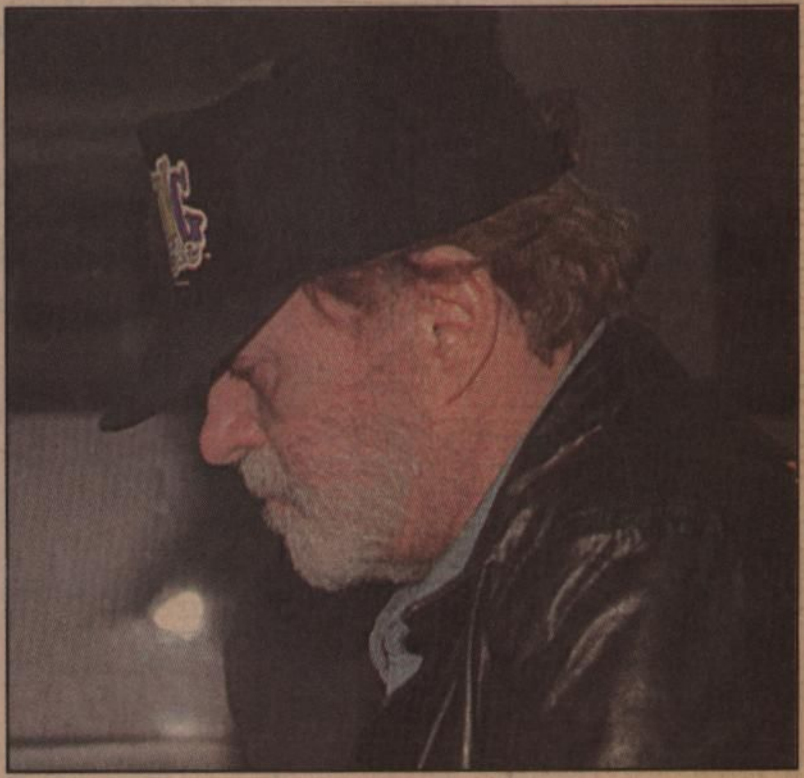

Kerwin Plevka / Chronicle

Meaux brought back

Fugitive Huey Meaux enters the inmate processing center in downtown Houston on Thursday afternoon after being brought back from El Paso. The accused child molester, who jumped bail Feb. 5, was caught Tuesday in Juarez, Mexico: **Page 42A.**

HUEY MEAUX

Huey Meaux Forms Two Labels

NASHVILLE-Indpendent Record Producer Huey Meaux from Houston has announced the formation of two new record labels. . .Wet Soul and Double Bayou Records.

"Wet Soul is for my black artists and Double Bayou is for my white artist," Meaux said. "Our first release on Wet Soul will be "If You're Looking For A Fool" by Johnny Copland and "Look Around Son" by Heather Black on Double Bayou."

In addition to producing material for Wet Soul and Double Bayou, Meaux will produce for Buddah, Ampex, ABC, United Artist, Mercury/Smash, Atlantic, and Shelby Singleton's Plantation label. He also produces the Sir Douglas Quintet, Rod Bernard and several other groups.

Meaux has to his credits as a producer, a string of hit records such as, B.J. Thomas' "I'm So Lonesome I Could Cry," "Lover's Holiday" and "Pickin' Wild Mountain Berries" by Peggy Scott and Jojo Benson, "She's About A Mover" by Sir Douglas Quintet, and "Let It All Hang Out" by the Hombres.

Nashville
THE SUNDAY SHOWCASE, MARCH 1, 1970.

Cajun Producer Back In Gear After 14 Months At 'College'

By JACK HURST

DIAMONDS glistening in the ring on his hand, Huey Meaux (pronounced "Moe") hung up the telephone and briskly continued the conversation in the rapid almost-English of Cajun land.

"Yeah, Johnny Cash and Doug (Kershaw) and Merle Haggard . . . you got to take the double hat off to them cats," he said. "They had to wade some muddy waters to get where they got."

He reflected a little on wading muddy waters. His britches, after all, had hardly dried out yet themselves.

"I call it going to college, man," he said, grinning cynically. "Learnin' a whole lot. Yeah. I get down there to Seagoville, which ain't much more than a rest home, man, and they laugh at me and say, 'You in here for what, man?'

"They couldn't believe it. So, I been a barber long before that so they put me to work teachin' cats how to cut hair, you know, 'cause everybody knew I got a bum-ass rap to begin with."

He laughed again, shaking his head, and raised his hand to make a sort of swooping motion with it in the air. It seems to be a bayou gesture meaning hell with it.

"You know the day I went in there in 1968 I had a gold record on 'Tighten Up'—which was just what I did, man. I tightened up. I said ain't this a hell of a way to celebrate a gold record?"

Different Waters

Those people he had first mentioned—Cash and Kershaw and Haggard—all had their own different kinds of muddy water to wade out of. For Cash, it was pills. For Kershaw, it was complete public obscurity. For Haggard, like Meaux, it was a stretch in the pen.

"Just say I got hit for conspiracy, taking a girl across a state line," Huey said with the same fast-and-loose approach he seems to take about everything else.

"Fourteen months, man. Part of it in Texarkana and part in Seagoville. Texas, man."

Huey Meaux is a record producer, an independent. For a decade he has been producing soul music, the rhythm and blues of the Deep South, a music as sensuous, frank and fast-moving as Meaux himself.

By his friends, he is regarded as a genius, the kind of fast-talking, fast-thinking operator who makes people shake their heads in wonder. More objective observers in the music business see him as a competent and colorful music man with a propensity for getting into jams.

40 Gold Ones

Huey claims he has produced 40 gold records—which means 40 million-sellers. He acknowledges, however, that some of them do not have his name on them. He grinned and made another acknowledgement:

"And you know how this business is, man. You get a gold record for some 600,000 sellers and some million-sellers and some million and a half sellers. But there's 40 of them."

Objective observers around town are not hazarding guesses on just how many big records he has produced. But they acknowledge there have been several of them.

At the moment, just getting geared up again after more than a year of being a federal barber, he has two small recording labels of his own, "Wet Soul" and "Double Bayou," which he says will be distributed by Shelby Singleton's organization here.

He produces for Singleton's SSS International and Plantation labels, as well as other firms. He lives in the little town of Winnie, Tex., 60 miles f

—Huey likes the wilder sounds he finds off the music business' much-beaten track.

"Most of your new things come out of these guys that ain't never been to town yet, you know?" he says. "They ain't had their minds all commercialized yet."

He says a good song and the right "feel"—rather than a specific recording artist—are the ingredients of salable wax. But salable wax is not automatically popular.

"Your hits are made from behind a desk and a telephone, man," he said. "You got to know old Jack in Chicago and old Joe in St. Louie, and all them other cats. 'Cause if you can't get the exposure, and if you can't get good material to expose, well you ain't got nothin' to sell, man."

He candidly discusses the problems of an independent record producer in this day of expanding recording companies which are becoming conglomerates.

"Independent producers are kind of necessary evils, you know," he says. "Some companies don't like them but they got to have them because they got old son-in-law over here in their A&R department and he don't know nothin', man.

"They got to find an independent who knows what he's doin' to help old son-in-law, or old son-in-law goin' to get in there in that studio and maybe have one hit in two years. And how is one hit goin' to bring them out of that hole he dug?"

B. J. Thomas

Even impartial observers admit Meaux knows what he is doing in a studio. A few of the songs he says were recorded under his direction include B. J. Thomas' "I'm So Lonesome I Could Cry," Tommy McLain's "Sweet Dreams," The Hombres' "Let It All Hang Out," and the Sir Douglas Quintet's "She's About A Mover."

He remembers when, playing a bad bass behind his Cajun daddy on a radio station in Port Arthur, Tex., he had his first run-in with the mechanical world of recording.

"We did this Saturday afternoon show on the radio in Port Arthur, on KPAC," he said, "and we kept getting calls from Crowley, La., to come over and play there on Saturday.

Independent producer

'I ask Papa, what is tape? A

cause I knew the station had this tape machine, and this cat asks me to record him, so I say, 'Yeah, come on over, we'll try it.'

"The only way I could get any separation was put one mike out in the middle of the room and another one in the toilet," he says, grinning and swearing it is the truth.

Huey claims he was living in Winnie and hitchhiking all the way to Port Arthur to cut the records. He claims two became big hits—and he was still hitchhiking.

'All Alike'

"So one day I ask the man, I say, 'Where's some money, ma..?' And he says, 'You guys are all alike—give you a inch and you step a mile.' So finally he give me a check for $835, which was what he said was my share, and I hitchhike all the way back to Winnie, not stopping to eat or nothing, carrying that check right there in my shirt pocket, 'cause I want to show my pappy there's that much money in the world."

Cajuns are hard men to in-

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—Staff photo by Jack Corn

Independent producer Huey Meaux
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Cajuns are hard men to interview, hard men to capture with paper and pen. They talk fast, grin a lot, ask a lot of questions that have obvious answers and then rush verbally on.

"Huey comes in my door talking and leaves talking and doesn't ever stop in between," one friend here said of him.

But one remembers that he has said he left Port Arthur for New Orleans because the management of the radio station got tired of his use of its tape machine. Sometime later he was a disc jockey in Texas City, Tex., he says, and at different times he has produced sessions in Jackson, Miss., Nashville, and Muscle Shoals.

And, for whatever it is worth, Huey Meaux is back and in gear again after a recent unpleasantness. He will be in and out of Nashville with regularity.

"Just say I been 14 months over at the college, man," he said, the diamonds flashing as he reached once more for the ringing motel room phone.

He nodded, grinned and winked.

Plantation Artist Dee Mul
advisers before overdubing
and Jerry Seabolt, C & W pro

Who's Go
Win "Irmc

by AUDREY WINTERS

Merle Haggard wrote a so
recently called "Irma Jackso
which is the story of a wh
man in love with a black girl.

Haggard said, "I got
thinking that this could happ
Maybe a plantation owner's s
grew up with a girl and fell
love. You know, I've seen so
beautiful Negro girls. So
decided to write a song abo
it."

Haggard recorded the so
but was in doubt about how
public would accept it. He cal
Johnny Cash and played it o
the phone. John said, "It'
smash!"

However Capitol Reco
decided against the song. T
told Merle the song was great
that it could be a giant for h
if he hadn't released "Okie Fr
Muskogee" first; and that
wasn't a good idea to foll
"Okie". with this type song..
why not follow it with anot

February 22-28, 1996 FR

Houston Press

Volume 8, Number 8

Simmon: Lost episode of *The Honeymooners* found in Fort Bend County courtroom

WASTED DAYS,

WASTED LIVES

THE FALL AND FLIGHT OF HUEY P. MEAUX, THE CRAZY CAJUN BY STEVE McVICKER

Cafe: Getting on the line at the Cheesecake Factory

Film: *Bottle Rocket* takes off with all systems go, while *City Hall* gets bogged down in politics

Art: Graphic notions for the end of the century

Music: Singer Shirley Manson would like to show you her Garbage

RECORD PRODUCER HUEY MEAUX WAS A LEGEND IN THE MUSIC BUSINESS. NOW HE'S AN ACCUSED PEDOPHILE ON THE RUN.

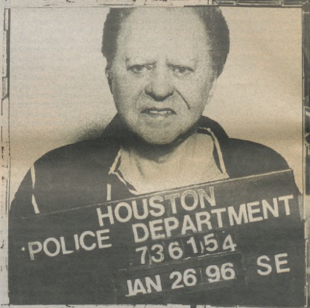
WASTED DAYS, WASTED LIVES

BY STEVE McVICKER

In the lobby of Sugar Hill Studios are two sets of display cases that until recently held various testimonials to Huey P. Meaux's improbable success in the music industry.

Prominently exhibited was the platinum record commemorating the million sales of "Before the Next Teardrop Falls," the Meaux-produced smash that revived the career of Chicano singer Freddy Fender back in 1975. Also on view were the gold records for "Wasted Days and Wasted Nights" and "Secret Love," two other big-selling hits that Meaux produced for Fender at Sugar Hill. There were other gold records — for Archie Bell and the Drells' "Tighten Up," which Meaux had brought to the attention of Atlantic Records, and for Dale and Grace's "Leaving It All Up to You," a Meaux production that went to number one — as well as additional mementos attesting to Meaux's achievements and associations in his four-decade career as a producer.

The Houston police officers who brought Meaux to Sugar Hill in the back of a squad car on January 26 hadn't come to gaze at the display. Acting on tips provided by estranged members of Meaux's extended family, they had obtained a warrant to search Sugar Hill and earlier had arrested the producer outside his Scarsdale-area home. Once inside Sugar Hill, the lawmen made their way past Studio B, where Meaux recorded so many of his hits, then proceeded through the lobby, past the display cases and back to the private office Meaux retained after selling Sugar Hill in 1986. There, they forced open a locked door and entered into what investigators say Meaux referred to as his "playroom." Inside were testimonials of an altogether different nature than the ones displayed out front.



Among the items police say they found in the playroom were a physician's examining table, complete with gynecological stirrups, and just under 15 grams of cocaine in one of the drawers. There were also a king-size bed and a dozen or so sex toys nearby. And strewn about the room and stuffed inside a large chest were hundreds of photographs and dozens of videos that police say Meaux had produced himself at Sugar Hill over the past 20 years. According to investigators, some of the photos were of nude girls as young as seven. Some of the videos showed Meaux having sex with girls ranging in age from 12 to 16, among them the two daughters of Meaux's former live-in girlfriend.

The 66-year-old Meaux was charged with possession of a controlled substance, possession of child pornography and two counts of aggravated sexual assault of a child. A few days later, he was slapped with a civil lawsuit by his two former common-law stepdaughters, who accused him of having sexually abused them for years. A frail, wasted-looking Meaux showed up for his court arraignment on January 31, but a few days later, he failed to keep an appointment to be fitted with an electronic monitoring device that a judge had ordered him to wear while out of jail on his $130,000 bond.

Huey Meaux was on the run, and he remains at large as of this writing.

In the wake of his arrest and flight, some of Meaux's former associates were puzzled. Sure, they knew him as the fun-loving, wild-ass "Crazy

Continued on page 12

Huey Meaux, at the boards in Pasadena Sounds recording studio in 1965, and at left after his arrest last month.

Photo courtesy of Aaron Brown Sounds

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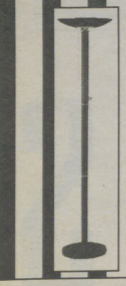

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Wasted Days...

Continued from page 10

Cajun," who, even in his advanced years, still liked young girls and good times. But few of them claim to have had any idea that he might have liked them *that* young, or that he was crazy in *that* way.

Some of those closest to Meaux, however, now say they knew or had long suspected there was another, darker side to the Crazy Cajun. And in the end, it was one of them — maybe the one person Huey Meaux really loved — who helped to bring him down.

Huey Purvis Meaux was born March 10, 1929, and raised on the prairie outside of Kaplan, Louisiana, a small town about 25 miles southwest of Lafayette. He grew up in a shotgun shack, speaking French and listening to his father play the Cajun accordion. For a time, Meaux played drums in a band that included his brother and his dad, Stanislauf Meaux. His father made his living shucking rice, and when Huey was 12, his family moved across the Sabine to the rice fields near Winnie, a speck on the map between Houston and Beaumont off of what is now I-10. According to whichever interview you believe, Meaux either never made it past the fifth grade or just barely graduated from high school. His recollection of his education seems to have changed to fit the occasion.

In a deposition he gave in 1991 for a lawsuit he brought against Polygram Records, Meaux said he enlisted in the U.S. Army after graduating from high school in 1946. Upon completion of a two-year hitch in Germany, he returned to Southeast Texas and enrolled at the Modern Barber College in Houston. A short, stocky man with black hair that he slicked straight back, Meaux said he took up barbering because "people always grow hair." A barber shop was also a good place "to find out what was going on — who was beating the hell out of who," explained Meaux, a natural raconteur who loved to entertain with his earthy stories.

While he cut hair, Meaux also kept a hand in music. In addition to playing with his relatives, he briefly fronted a band known as Huey Meaux and the Rambling Aces. Even then, Meaux knew what good music was — and he knew that *his* wasn't. Still, he wanted something that would keep him next to the sound. So he began producing — although, at the time, he didn't know that was what he was doing.

"When I started, there was no such animal as producer," Meaux said during his deposition. "I just loved to make records that made people happy."

At first, Meaux combined his tonsorial and musical talents by hosting a weekly remote broadcast on Port Arthur's KPAC radio out of his barber shop in Winnie. It was a wild affair that featured live music and Meaux's infectious, nonstop, mush-mouthed banter. Whether on or off the air, Meaux always seemed to be cranked into fourth or fifth gear. Listeners began referring to him as "the Crazy Cajun," and the name stuck.

"This is the Crazy Cajun come talkin' atcha!" Meaux would howl to open his broadcast each Saturday afternoon at four. As the show progressed, Meaux began recording the bands that came to the barber shop to play their songs. He also started shopping the sounds of those regional acts to other radio stations — acts like blues singers Barbara Lynn and Big Sambo Young. If, as he claimed, Meaux really didn't know what he was doing, he did a good job of faking it.

In 1959, Meaux produced Jivin' Gene Bourgeois' *Breaking Up Is Hard to Do* at the KPAC studios. The record was archetypal of what rock and roll historians would later label "Swamp Pop," a citified and smoothed-over updating of the "chanky-chank" Cajun music Meaux had heard and played as a child. Meaux had a hit on his hands. Although the 45 originally appeared on Jin Records, which Meaux owned with partner Floyd Soileau of Floyd's Record Shop in Ville Platte, the song was picked up and distributed nationally by Mercury Records — quite an accomplishment for a barber from Winnie with little education and no formal training.

Other Meaux-produced hits followed in rapid succession: "I'm a Fool to Care" by Joe Barry; "You'll Lose a Good Thing" by Barbara Lynn, a black woman from Beaumont; "Talk to Me" by Sunny and the Sunliners, a Mexican-American band from San Antonio; and later, "She's About a Mover," a churning, organ-driven romp by the Sir Douglas Quintet, a band of Anglos and Chicanos out of the Alamo City fronted by a lanky white boy named Doug Sahm.

Although the post-Elvis, pre-Beatles era of rock and roll is usually derided as a fallow one, there was some fine music produced during those years. It was a great, crazy time, when Top 40 radio knew no racial or ethnic boundaries. And Meaux was doing what came naturally, producing Gulf Coast music that crossed borders: between Texas and Louisiana and Texas and Mexico, between black and white and brown. It was a soulful, earthy sound that made you want to lose your inhibitions — to dance or to, as Meaux once put it when describing the music of zydeco king Clifton Chenier, "tear your heart out by the roots."

But Huey Meaux, claims one person who was close to him during those years, was already crossing one border that most people never approach.

The late 1950s and early '60s were also a heady time for Georgia LaPoint.

Huey Meaux was LaPoint's stepfather, and as his reputation spread, musicians from across Texas and south Louisiana would travel to Winnie to party and play with the gregarious barber-turned-hit maker. Joe Barry, Frog Man Henry, B.J. Thomas, Freddy Fender and Doug Sahm were all regular visitors to Meaux's small home. In 1965, after the success of "She's About a Mover," the 17-year-old LaPoint even served as president of the Sir Douglas Quintet Fan Club, which required that she and her sister spend much of their spare time answering the group's fan mail.

LaPoint's mother, Hilda, had married Meaux in December 1954, when LaPoint was six and her sister was three. Her mother worked, and LaPoint says when she wasn't in school, her stepfather would take her with him to his barber shop, standing her on the front seat of his car next to him as he drove. Along the way, LaPoint says, Meaux would force her to look at pornographic cartoons he would place on the front seat. In the middle of the night, she says, she would awaken to find Meaux fondling her.

LaPoint says she remained quiet about the abuse, which stopped when she was 12. It was not until last year that LaPoint says she finally told her mother. (Hilda Meaux, who now lives in El Paso and is still legally married to Meaux, did not respond to calls from the *Press*. Last week she initiated divorce proceedings against Meaux.) "I was a six-year-old," says LaPoint. "What does a child of six do? This was my mother's new husband."

Since her stepfather's arrest, LaPoint has spoken with Houston police investigators,

who say her story sounds credible.

Although he never threatened to harm her, LaPoint says Meaux manipulated and controlled her, and ensured her silence, by constantly making it clear who was paying the bills. And while he provided them with the basic necessities, LaPoint says she, her mother and her sister lived like paupers while Meaux lived like a king, especially after the money from the record deals started rolling in.

"I don't know what went through my mother's mind [when she married Meaux]," says LaPoint. "He was vulgar, he wasn't faithful and he had a filthy mouth. Maybe she felt trapped, too."

Georgia LaPoint, who still lives in Winnie, wasn't saddened to learn of her stepfather's arrest.

"He's always been a very warped, perverted man," says LaPoint, "and he still is."

If he was a tightwad at home, Meaux was a charitable presence in the larger world. He loved to give gifts, and he worked at cultivating his image as a generous man. If someone were sick, Meaux could always be counted on to come up with a few hundred bucks to help them through the bad days.

In one fondly recalled episode, Meaux showed up just before Christmas Day of 1976 at KPFT, the listener-supported radio station in Houston where he had hosted a weekly music program a few years earlier. In those days, KPFT didn't always meet its payroll, and the handful of employees and most of the legions of volunteers were usually broke. But Meaux was flush that Christmas from Freddy Fender's comeback, and as he strolled through the KPFT studios and offices, he produced a roll of bills from his coat pocket and handed $50 bills to everyone he met.

Huey and Ben Meaux, on their 1994 Christmas card. "Life is beautiful," the card read.

Meaux would often boast of the times he had signed a musician to a contract, advanced him some money and gotten him a gig if he were out of work. No doubt many of the artists entered into their deals with Meaux with their eyes wide open, and, at the time, were grateful for the opportunity. No doubt many profited from their dealings with the producer.

But Meaux was far from the one-man musicians' benevolent society he portrayed himself to be. Many of the folks who had financial dealings with Meaux considered him to be one of the biggest cutthroats in the music business. A promoter who worked with Meaux in the early to mid-'60s says the Crazy Cajun was notorious for contracts that would suck musicians dry. In the late 1950s, for instance, Meaux reportedly bought the rights to Big Sambo's song "The Rains Came" for $25. A few years later, Meaux's investment paid off handsomely for himself — not Big Sambo — when he pulled the song out of the vault and had the Sir Douglas Quintet record it as the follow-up to "She's About a Mover."

"Huey had control over when you got to pee," says Steve Gladson of Bread and Butter Productions. Gladson recalls once overhearing Meaux negotiate the closing of a contract with a blues artist over the telephone. As he sat in his office at Gold Star Studios, Meaux was momentarily silent as he listened to the questions from the other end of the line. Soon, says Gladson, Meaux resumed talking, telling the musician that the purpose of paragraph 19 was so that there would be no blank space between paragraphs 18 and 20.

"That's just the kind of guy he was," Gladson says.

But in the early 1960s, Huey was the one guy in Houston in a position to cut deals, as bad as they may have been, because Meaux was the only producer in town making any money. Part of the reason for Meaux's financial success was his undeniable, instinctive knack for picking a hit.

And while Meaux never admitted to paying anyone to play his records, he did make contingency plans just in case anyone suspected him of doing so. In a 1991 interview with local music historian Andrew Brown, Meaux said he intentionally made his trail of production hard to follow. Federal authorities had been busting disc jockeys and record producers around the county in the payola scandal of the late '50s and early '60s. Meaux bragged to Brown that he was able to avoid the feds' attention by spreading his artists over several different labels, all of which he owned.

"If there had been a chart that had, say, seven Crazy Cajun songs on it," Meaux told Brown, "the government would have said, 'We need to go after this motherfucker.' So I just changed the labels around, so that if the government got a record chart, they would only see one or two songs on Crazy Cajun. They didn't know that eight others were mine, too."

But Meaux would eventually attract the attention of the federal government, though not for his music productions.

Like most American rock and roll producers, Meaux was caught flatfooted by the stateside arrival of the Beatles in early 1964 and the rest of the British invasion that followed, which sent their own homegrown acts plummeting off the charts. But Meaux was determined to discover the secret of that English beat. Although it sounds like a bit of self-mythologizing apocrypha, Meaux claims to have stuffed his car with Beatles records and Thunderbird wine and driven to the Wayfare Motel in San Antonio. There, he rented three rooms, opened all the connecting doors and sat in the middle one, listening to the music and drinking wine until he got "skunk drunk."

"Then it dawned on me that they were playing the Lake Charles two-step that me and my daddy used to play in Cajun country," Meaux explained during the deposition he gave for his suit against Polygram.

Meaux then called Doug Sahm.

"I said, 'Bring your guitar and come over, Doug. I'm drunk, but I've got that beat.' And that's how we got off into 'She's About a Mover.' "

In 1965, Meaux recorded Sahm and his band doing "She's About a Mover" at Gold Star Studios, the facility in southeast Houston that Meaux would later buy and rename Sugar Hill. Meaux also convinced Sahm and the other members of the band to pretend to be English. To enhance the ruse, Meaux decided to have the 45 distributed by London Records, instead of one of his own labels. The plan worked — "She's About a Mover" was a hit and is still played frequently on oldies stations. But by 1966, Meaux was struggling to get his other artists on the air. One of his efforts to win them airplay gave the world outside the music industry its first glimpse of the other side of Huey Meaux.

In October of that year, Meaux attended a convention of country-and-western disc jockeys in Nashville. To entertain the conventioneers, he brought along a prostitute. The travel arrangements were made at Meaux's behest by an 18-year-old disc jockey's assistant at a Houston radio station.

"Huey called and asked if I knew any party girls," recalls Meaux's contact, who agreed to be interviewed for this story on the condition that his name not be revealed. "He said he was going to the convention because he was hurting financially, so I got the girl."

Eager to please the local music legend, the kid convinced a 16-year-old hanger-on at the radio station to accompany Meaux to the Nashville convention for $300. Unfortunately for Meaux, not long after the convention ended, his contact was busted on narcotics charges. The young man cut a deal with the authorities to have the drug charges dropped in return for telling them what he knew about Meaux and the underage girl.

"I regret giving up Huey," says the man, who now works in Houston for a charity organization. "I was just a kid and was easily manipulated by the police."

Meaux pleaded innocent. But in 1967, he, promoter Charlie Booth and the teenage middle-man were all convicted of conspiring to violate the White Slave Traffic Act. Each was sentenced to three years in federal prison. The liner notes of an album he later produced say Meaux served 14 months at a federal correctional facility in Texarkana, where he cut hair at the prison barber shop. But according to the U.S. Bureau of Prisons, Meaux was incarcerated for eight months at a federal

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Wasted Days...

Continued from page 13

facility in Seagoville, Texas. Wherever he did his time, ten years after his conviction, Meaux received a full pardon from President Carter.

Meaux rarely discussed the experience. On the occasions when he did, Meaux would refer to his imprisonment in a sort of code, recalling the days "when I had to go do that time at college." One exception was for an interview he gave in 1987 to the University of Texas Center for American History. During the rambling Q&A, Meaux took up the tangential topic of politicians who had recently been in trouble and claimed their actions had been a mistake.

"Mine wasn't a mistake," he said. "I did it because I wanted to do it."

After his release from prison in 1969, Meaux seemed to be a changed man. According to associates at the time, it wasn't a change for the better.

"Huey came out of prison with a lot of new friends," recalls promoter Steve Gladson. "It was very intimidating for a lot of us. We had never met convicted murderers."

And it seemed more difficult than ever to deal with Meaux. Making an appointment with the producer was like trying to obtain an audience with the Pope.

Ironically, Meaux exited the pen in better financial shape than when he had gone in. While "doing that time at college," he had continued to collect royalties on the records he had produced prior to his conviction. His nest egg allowed Meaux to weather the long dry spell before his next big hit and gave him the means, two years after his release, to buy Gold Star Studios.

Housed in a warehouse-like building at 5626 Brock, in a primarily residential area not far from the University of Houston's central campus, Gold Star was the studio where George Jones' "White Lightnin' " and the original version of "From a Jack to a King" were recorded. In the early '60s, after leaving KPAC, Meaux cut many of his sessions at facilities in New Orleans. But just prior to his trouble with the law, he had been using the studio on Brock. He felt comfortable there.

Meaux also returned to his radio roots after getting out of prison. From KPFT's small studio in the since-demolished Atlanta Life Building on Prairie Street, Huey combined his taste in music with his new appreciation for life behind bars. Fortified with a control room full of distilled spirits and sometimes, according to those who were there, various forms of contraband, the new "Crazy Cajun Show" aired every Friday night. The show always started with a fast song and picked up speed from there. At some point, Meaux would pause to read letters the station received from its listeners in prison.

While Meaux was working to re-establish himself, Tex-Mex singer Freddy Fender was attempting to revive his own career. Like Meaux, Fender was an ex-con, having served time at Angola State Prison in Louisiana for a pot bust in the early '60s. Fender and Meaux had known each other for years but had never collaborated. At a dead end in his career, Fender turned to Meaux. He would later say that he had felt that he could trust Huey, since they had both been to prison.

At the time, there weren't a whole lot of people knocking on Meaux's door, either. He didn't have any money to pay musicians to come into the studio to play with Fender, but he did have some instrumental tracks in the vault. Among them was a song called "Before the Next Teardrop Falls." Although Fender complained to Meaux that he couldn't "sing that gringo shit," Meaux convinced Fender to lay down some vocals over the canned music. For the B-side, Meaux scraped together some musicians to back Fender on his old standard, "Wasted Days and Wasted Nights."

Meaux pressed the 45 on his Crazy Cajun label and convinced disc jockey Joe Ladd to play both sides on KIKK. Because of the single's popularity on Houston radio, Nashville got interested. The record was distributed nationally and went to number one.

Meaux was at the pinnacle of his professional success, but police say that it was about this time his personal life was taking on an even darker tone, which they say would not be fully exposed to the light for two more decades.

As "Before the Next Teardrop Falls" was moving up the charts, Meaux was developing a relationship with a woman named Nancy Haritos. In 1979, Meaux and Haritos and her two young daughters moved into a two-story house Meaux had purchased in the newly developed subdivision of Scarsdale, not far from Ellington Air Force Base. On the surface, their life was the picture of suburban bliss.

But according to the lawsuit filed against Meaux a few days after his arrest last month, life at the Meaux household was anything but. Haritos' 26-year-old daughter, Shannon McDowell Brasher, claims that from the time she was nine until she was 16, Meaux sexually assaulted her, allowed others to do the same, and recorded the assaults on videotape.

Brasher says Meaux controlled her by getting her hooked on cocaine and threatening to hurt her if she told anyone. Brasher's younger sister, Stacy McDowell, subsequently joined Brasher in the lawsuit, claiming she, too, had been abused by Meaux.

The allegations of heavy drug use surprised some of Meaux's friends. The notion that Meaux liked young girls did not.

"Everybody knew Huey loved pussy, especially young pussy," says an acquaintance. "Hell, I think Huey may have loved young pussy more than he loved money. And he really loved money. But I never had any idea that he liked them that young."

Of course, the friend also recalls visiting Sugar Hill in 1975. On that occasion, Meaux pulled out a videotape of a large dog fornicating with a woman.

"That's something, ain't it," the acquaintance recalls Meaux saying.

Friends of Meaux also find it confusing that during the time he was allegedly molesting his girlfriend's daughters, he was undergoing a seemingly positive metamorphosis.

Shortly after moving to Scarsdale, Meaux and Haritos adopted a little boy. At the time, Meaux, who was still married to Hilda, told his friends the child had been born to a young woman from Lafayette, the daughter of a friend, who could not afford to take care of him. Meaux named the child Ben William, and those who knew him well say they had never seen Meaux happier. Georgia LaPoint, Meaux's stepdaughter from his marriage to Hilda, says Ben was the son Huey had always wanted.

"We all thought he had changed his life when he adopted Ben," says Gladson, the promoter who has known Meaux for 30 years. "He had pictures [of Ben] in his wallet. The whole thing. All of a sudden, he was a nice guy. He was a little sweeter."

But the McDowell sisters now say that Meaux's act at home hadn't changed since he had lived with Georgia LaPoint and her mother in Winnie 20 years earlier. Even after Meaux and Nancy Haritos broke up, Shannon

and Stacy continued to see Meaux. Their attorney says Shannon was especially susceptible to Meaux's spell because of the cocaine.

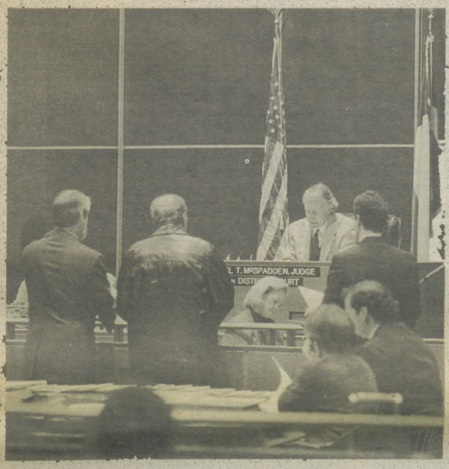
"She is going to need years of counseling," says lawyer Dick DeGuerin. "You are looking at a girl who has been sexually abused almost all her life. She is going to need years of therapy before she recovers, if she ever recovers."

And Houston police say Shannon was far from alone.

For the past month, investigators with the department's juvenile sex crimes division have been reviewing the approximately 200 videotapes and 1,000 photographs confiscated during the raid on Meaux's office. Police say the videotapes have been particularly helpful in their probe, since each is imprinted with the date it was made. The earliest was filmed in 1975; the most recent was shot in 1994. Detectives have identified at least 30 of the girls in what they say was Meaux's homemade collection. Since some of the tapes were made more than ten years earlier, the statue of limitations on those crimes has expired.

Police say some of the girls were seduced by the hope that Meaux would make them a star, others through his social and monetary friendships with them and their families. But it was the coke that kept them coming back.

"It all came down to the cocaine," says Dwayne Wright of the juvenile sex crimes division. "That was their payment for the videos and the sex acts. They knew that's what he wanted."



Nicole Prado

The Crazy Cajun, center, at his arraignment last month.

In addition to their need for the drug, the girls all shared an eventual hatred of the record producer, Wright says.

"The general consensus of all the girls was that they found him repulsive. They didn't want to be around him. If they had to be seen in public with him, they were very embarrassed."

But people who knew Meaux say it wasn't unusual for the producer to be seen in public with a young girl on his arm. A friend of Meaux's, who asked that his name not be used, recalls a time when Meaux was in Austin for the annual South by Southwest music convention. The friend accompanied Huey and a young female companion of indeterminate age to the Sixth Street club scene, where Meaux insisted they all go to a disco.

"It was a fucking discotheque, so I was already uncomfortable," says the man. "And he kept trying to get me to get up and dance with his girlfriend. And I kept telling him that I wasn't a dancer. So he finally made her get up and dance by herself. And while he was sitting there watching her he kept saying shit like, 'Yeah, look at dat. M-m-m-h!' It was so fucking embarrassing. It was the sleaze factor that would always kind of temper your enthusiasm."

By the early 1980s, the sleaze factor was too much for live-in girlfriend Nancy Haritos, who took her daughters and moved out of Meaux's Scarsdale home. Although he retained custody of Ben, Meaux, by all accounts, slipped into a state of depression and idleness that he apparently never fully snapped out of. Although he would have some limited success with Rockin' Sidney Simien's "My Toot Toot" in 1983, after that he mostly recorded local acts with little chance of going anywhere.

"It's just me and Ben now," a melancholy Meaux would tell visitors to the studios.

The fire was gone. Huey was all but retired. Instead of looking for his next hit, Meaux starting buying the rights to songs that were already hits. He claimed, for instance, to have bought the rights to Desi Arnaz's "Babalu" and boasted that the song netted him $12,000 a year; he also reportedly owns a good portion of soul singer Isaac Hayes' 1970s output.

In 1986, Meaux sold Sugar Hill for $175,000 but continued to keep an office there. He began to devote more attention to managing and marketing the songs in his extensive catalog. He eventually filed his suit against Polygram Records, claiming the company owed him $10 million in royalties that had not been paid by Mercury Records, which Polygram had purchased. He also sought the return of master recordings of almost the entire Sir Douglas collection, as well as works by the Trashmen, Jivin' Gene, the Hombres, Barbara Lynn, Screamin' Jay Hawkins, Junior Parker, Jerry Lee Lewis and Hank Williams Jr. Meaux had recorded all of them on Tribe, one of his many labels. A federal judge dismissed much of the suit due to the statute of limitations, but Polygram did agree to pay Meaux a settlement of less than $1 million and returned some of the masters.

Meaux also set out to settle an old score. The eventual victory would be a personal point of pride for years.

In the late 1960s, before he was sent to prison, Meaux had developed an interest in a couple of Houston musicians — Billy Gibbons and Frank Beard — who, under the guidance of promoter Bill Hamm, went on to be megastars as two-thirds of ZZ Top. Meaux always felt he had been unfairly denied a piece of the Top. Whenever Hamm's name came up, Meaux would recall that he had known Hamm "when he was still packing meat."

"Huey felt betrayed by Bill Hamm," says *Texas Monthly* writer Joe Nick Patoski, who probably knew Meaux better — or at least he thought he did — than any music journalist besides the late Bob Claypool.

So when an opportunity to get back at Hamm presented itself, Meaux jumped.

Linden Hudson started in the music business in 1970 as a rock and roll disc jockey and went on to work as a studio engineer and develop a friendship with ZZ Top's Beard. Hudson also occasionally wrote a few songs, one of which, "Thug," found its way onto Top's 1983 album *Eliminator* — without Hudson's being credited as the author. Hudson was more hurt than angry, and he let the slight slide. One day at Sugar Hill, where he worked for Meaux for five years on a contract basis, Hudson mentioned that he had not been paid for the song, which was on an album that eventually went platinum. Hudson says his story immediately brought dollar signs to Meaux's eyes.

"I tell you what we're gonna do, bruddah," Hudson recalls Meaux saying. "Sign right here."

For a percentage of the take, Meaux acquired an attorney for Hudson, who filed a lawsuit against Hamm and the band. Hudson eventually agreed to a settlement of $600,000. After expenses, attorney fees and Meaux's cut, he pocketed $188,000. Hudson was not especially pleased with that breakdown of the proceeds.

"Huey has a strange way of treating his friends," he says.

Of all the things that have been said about Huey Meaux since his arrest last month, the one his friends and associates have the most trouble accepting is the police characterization of him as a heavy drug user.

"Huey was very anti-drugs," says Bobby Winder, a Baytown pawnshop owner who has known Meaux since Winder was 23 years old and in a band called the Mark James Four. In 1963, Meaux produced the band's "Running Back" as a single. The record never went anywhere, but Meaux and Winder became good friends, and remained so. Winder says Meaux was just too tight with his cash to waste it on cocaine.

"I only saw Huey take drugs one time — when he was in the hospital after a car wreck in 1993," Winder says, tears welling in his eyes. "This just doesn't make any sense."

Others who knew Meaux also find it hard to believe that he was a drug addict. But Houston Police Department investigator Wright is adamant that Meaux is a serious cokehead.

"When we told the girls how much cocaine we found in his office, they were astonished that was all we found," says Wright.

Linden Hudson, who worked for Meaux at Sugar Hill from 1981 through 1986, when

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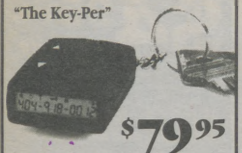

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Wasted Days...

Continued from page 15

Meaux sold the studios, says he helped the producer record "anybody who came in off the street." He also installed security equipment, including cameras and monitors, at Sugar Hill, as well as Meaux's home. Hudson says it was obvious that the increasingly paranoid producer was wired on something much of time. In the studio, Meaux would at times become agitated and incoherent. His mouth was often dry and he was constantly smacking his lips — telltale signs of cocaine use.

Meaux made it clear to Hudson that he guarded his privacy. There were certain boundaries that Hudson learned not to cross. Meaux's office, and the area beyond, were off-limits. Although Hudson never saw many women at the studio, he says Meaux would occasionally have young female visitors. Hudson assumed they were friends of his common-law stepdaughters.

"He would say, 'Bruddah, when I'm having a little party back dere, don't disturb me,' " says Hudson.

After his arrest, most of Meaux's neighbors in middle-class Scarsdale said they were surprised, as neighbors usually are. Meaux was friendly, they said, but he kept to himself. In retrospect, though, a few of them say they now see that something wasn't quite right at the Meaux household.

A teenager who lives next door says Meaux would pay him $80 a week to feed his dog when the producer went to Mexico, which he frequently did. When Meaux returned, he always seemed paranoid and wanted to know if the kid had noticed anyone suspicious around his house. Neighbors thought it strange that Meaux had a security camera on his roof. They also had seen little of Ben Meaux in the year and a half before his adopted father's arrest.

After the breakup with Nancy Haritos, Meaux consoled himself by spoiling Ben, friends say. The refrigerator was always well-stocked with goodies, and Ben had all the latest high-tech toys and video games scattered about their house. Meaux often took his son with him to Sugar Hill. But as Ben entered adolescence, his relationship with Huey began to sour.

At first, the trouble was the kind that often occurs between a father and a teenage son. But the conflicts escalated.

"Ben bowed up at Huey one time," says Meaux's longtime friend Bobby Winder. Meaux was so upset that he began shopping around for a military-style private school for his son. But Ben had different ideas.

In October 1994, Ben made his own run, surfacing in Meaux's hometown of Winnie. He was taken in by Georgia LaPoint. Since her mother is still legally married to Meaux, LaPoint had stayed in contact with the producer "for family purposes, whatever family there was." LaPoint was sympathetic to Ben's problems with his father. She could see the anger and the hatred Ben had for Meaux; she had known those same feelings herself.

"Ben was smart," says LaPoint. "The message he was getting from Huey was different than the one Huey was living."

But LaPoint also realized that Ben was a wild child in his own right. After five months of fighting with both Ben and Huey, who wanted Ben to come home, LaPoint had enough and sent the boy back to Houston. For a few months, Ben resumed living with his father. It wasn't like old times. LaPoint and others say Meaux actually came to fear Ben after a heated argument during which the lanky 15-year-old pulled a knife on his dad.

Houston police, however, say Meaux had an entirely different reason for fearing Ben.

In 1980, Huey's name had surfaced during an investigation of blues producer Roy Ames, who was subsequently convicted on federal charges of distributing child pornography. Meaux was never arrested or charged in the case, but the Houston Police Department became aware of his name and a possible connection to Ames. So last September, when detectives received a call claiming that Meaux was producing child pornography, they were more than a little intrigued — especially since the tipster was Ben Meaux.

After his return to Houston last February, Ben's older female friends began to tell him things about his father, police say. He heard their stories about sexual molestations, the drugs, the playroom and the photographs and tapes. Ben, according to police, then began snooping around the house and the studio. Last August, he confronted Meaux. Huey immediately began making arrangements for Ben to be shipped off to a private school in Tucson. Before he could get the boy out of town, Ben called the police, but then got cold feet.

"Ben was going to give us a videotape, which we could have used for probable cause to get a warrant," says Wright, HPD's lead investigator in the case. "But Ben got scared and didn't want to talk anymore. And we couldn't get a warrant based on just what he was saying."

Wright could do nothing but wait. Five months later, he got lucky.

In January, apparently unaware that Ben had already reported Meaux to the authorities, Shannon McDowell Brasher went to see the police. During an interview at HPD's substation on Mykawa Road, she told Wright of the sexual abuse she claimed that Meaux had inflicted upon her, her sister and dozens of other young girls for years.

She also told him of the tapes and photos, described what was on them and where they could be found. Wright says police called Brasher's sister for confirmation, and her story was identical. Even though they filed a lawsuit against Meaux shortly after his arrest, Wright is convinced that the sisters had not consulted prior to Brasher's coming forward. Wright also says he is equally certain that Brasher had no knowledge of their initial tip from Ben several months earlier.

"Shannon was shocked when she found that Ben had come to us first," says Wright. "I kept it quiet until she made the statement that she hadn't seen Ben since September."

Why did Brasher decide to come forward when she did? Police say she simply needed to tell someone what Meaux had done to her.

Still, some of Meaux's friends say the timing of all the stories is too coincidental not to have been orchestrated. In fact, pawnbroker Bobby Winder believes that the desire for money and Meaux's stepdaughter, Georgia LaPoint, are behind Meaux's downfall.

Winder says Meaux had told him that LaPoint had been trying to cause trouble between Meaux and his estranged wife Hilda for years. But considering the Meaux have been separated for at least 20 years and that Huey had lived with another woman with whom he had adopted a son, it would seem Meaux needed little help when it came to creating marital problems. And even if Meaux's family members were conspiring against him for financial reasons, the evidence against him, according to police, is still overwhelming.

Nicole Prego

Dwayne Wright of HPD's juvenile sex crimes division: "It all came down to cocaine."

Armed with a search warrant naming Ben Meaux, Shannon McDowell Basher and Stacy McDowell as informants, Wright and other officers finally moved in on the Crazy Cajun. Because of the surveillance camera Meaux deployed on the roof of 11103 Sage Orchard Court, a plainclothes officer in an unmarked car was stationed down the street. After Meaux left his house, the officer notified officers in nearby patrol units, who pulled Meaux over as he was driving away in his ten-year-old Mercedes.

Meaux was placed in a patrol car and driven to Sugar Hill, where police executed the search warrant. As the officers made their way into the "playroom," Wright waited in the lobby area. It was a nervous few moments for the investigator, who feared that Meaux might have moved his stash. After the officers found what Wright hoped they would find, he went back outside to inform Meaux that he was under arrest and that police were confiscating his collection of videotapes and photographs of underage girls.

"He looked at me and said, 'Some might not be and some might,' " says Wright. "I don't think he thought that any of these girls would

ever come forward, since he had intimidated them for so many years."

On the day of his arraignment, Huey Meaux sat next to the wall on the last row of Judge Michael McSpadden's 209th District Court. Dressed in a brown leather jacket, brown slacks and a striped shirt, Meaux bore no resemblance to the high-energy, hit-making record producer he had once been. What was left of his hair was still combed straight back, but it was graying and unkempt. His face was puffy and pasty.

At the time of his arrest, Meaux was charged only with possession of child pornography and possession of a controlled substance. Since the alleged abuse of Stacy McDowell and Shannon McDowell Brasher had occurred more than ten years ago, authorities were initially unable to file child abuse charges against Meaux. But the following week, another of Meaux's alleged victims came forward — so far, she has not been identified — and he was charged with two counts of aggravated sexual assault of a child. The bond on the four charges totaled $130,000. McSpadden ordered Meaux not to leave Harris County, to submit to weekly drug testing and to show up the following Monday to be fitted with an electronic monitoring device that would be strapped to one of Meaux's ankles.

February 5 came and went without Meaux's reporting to the probation department. When police went to his home, they were told by neighbors that several young men had been seen moving furniture out of Meaux's house over the weekend. Since Meaux had not been asked to surrender his passport and had access to considerable funds, investigators feared that Meaux was on the run. Their fears were confirmed when Meaux failed to appear in court as ordered two days later.

The legendary Crazy Cajun was now a fugitive. A warrant was issued for his arrest, and his physical description was wired to law enforcement agencies and airports around the world. Bondsman Edd Blackwood, whose company had posted Meaux's bail, set about distributing wanted posters, hired a bounty hunter and offered a reward of up to $10,000 for Meaux's capture.

Meaux was believed to be traveling with a man by the name of James Davis, who police say served time in state prison for passing bad checks and was once arrested on a "morals charge." Police say they now know where Davis is and believe he knows where Meaux is hiding.

Since Meaux has property in Mexico and reported bank accounts in Switzerland, it was initially believed that he had fled the country and was either south of the border or in Europe. But investigators are re-evaluating that theory after an incident that occurred this month.

On February 9, attorney Guy Hopkins filed an application in Montgomery County courts to have himself appointed as Ben Meaux's temporary guardian. Hopkins then arranged for another lawyer, Elizabeth Woodward, to go to Tucson in an effort to have Ben sign papers consenting to the guardianship appointment.

After arriving at Ben's school, according to Houston police, a woman accompanying Woodward tried to get the boy to sign the affidavit. But Ben was suspicious, and after finding a reason to excuse himself, he telephoned HPD's Wright back in Houston. The officer told Ben to jump out of a window if he was near one, and run for help. Ben did what he was told. By the time Tucson police arrived, the women had disappeared.

DeGuerin describes the episode as a kidnap attempt, but Hopkins, through his own attorney, calls that allegation outrageous and says he was simply trying to ensure that Ben's share of his father's estate is not depleted in litigation. A state district judge recently granted a temporary injunction blocking Meaux or any of his associates from liquidating his property. (One estimate pegs Meaux's net worth at $35 million. When asked if that figure were in the ballpark, Meaux's accountant replied, "That's somebody else's ballpark.")

Hopkins also insists he's had no contact with Meaux since he took flight, although the guardianship application was filed with the Montgomery County Clerk two days after Meaux was declared a fugitive.

Officer Wright says he's satisfied, for the time being, with Hopkins' explanation. "They say their only interest is in Ben and that they want to take care of Ben," says Wright. "We're still looking into that interest. And we better find out that *is* their total interest."

After a three-hour meeting last week in a Montgomery County courtroom, attorneys for Hopkins and Children's Protective Services of Harris County agreed to allow the lawyer to continue to temporarily serve as Ben's guardian — with the stipulation that the boy remain in the custody of CPS.

Wright declines to say whether the incident in Tucson has changed his mind about Meaux's whereabouts. DeGuerin, who is trying to ensure that Meaux doesn't shelter money that may eventually be awarded to his clients, is convinced Meaux hasn't gone far.

Some of Huey's old friends believe the same.

The day after Meaux officially became a fugitive, a rumor circulated that he had been seen on a gambling boat in Lake Charles, where he supposedly tried to sell a stranger his watch. Police say the report was bogus. However, those who know him well believe it's possible that Meaux might have returned to the area where he was born and raised.

"Huey believed that in life that you did a favor for a favor," says one friend. "And Huey did those people over there a lot of favors over the years. Maybe he's collecting on them now."

In the days following his arrest, the gold and platinum records, along with the other treasures of Huey Meaux's career, were quietly removed from the display cases in the lobby of Sugar Hill Studios and packed away. The owners of the studio went out of their way to dissociate themselves from Meaux, pointing out to anyone who would listen that he simply was leasing space from them and that they had no idea what he might have been doing in the room behind his office. Their concern was understandable: several bands canceled recording sessions at Sugar Hill after Meaux's arrest.

All of that gave lie to something Huey Meaux said to a reporter at Sugar Hill 13 years ago. The interview had concluded, but Meaux decided he had something else to say and asked the reporter to turn his tape recorder back on. What Meaux wanted to add for posterity was his observation that colleagues in the music industry had become more accepting of an artist's personal indiscretions since he had started out.

"Things have changed in the music business over the years, where people have learned, and thank God for that, to separate a man's fuckups, his personal fuckups, from his talent," Meaux explained.

It's doubtful that even Huey Meaux believes that nonsense anymore — wherever he is tonight, bruddah. HP

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The Center for American History, The University of Texas at Austin

JIMMY
DRY

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the LARRY KANE show saturdays on 13 TV

March 28

Dear Ray--

Have tried reaching you by phone, but no luck. Since I will be in and out of town, I wanted to get this word to you.

Due to some unforeseen changes in my show scheduling, I have to ask your cooperation in moving Charley Romans and his group to a later date. I have talked with Bob Steffek, and he agreed to move The Lavender Hour to my taping, April 3rd, for playback on April 8th. With this move, it will be necessary to move Charley to perhaps the 15th or 22nd. I can discuss this with you later.

Believe me, I very much dislike having to impose upon you and your groups to move dates. However, the reasons for this are beyond my control, and involve out-of-town artists and new contests on the show which are requiring additional time. When this occurs, I am forced to ask the cooperation of local groups who are here in town anyway and who can more easily change appearance dates. I sincerely appreciate your cooperation this time.

Thanks again, Ray. When you get time, check with Kerry or me regarding a new date for Charley and the band.

Regards,

Larry

Larry Kane

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MUTUAL RECORD COMPANY

1318 S. HOWARD STREET • PHILADELPHIA 47, PA.

DE-6 7000

April 3 1965

Mr. Ray Rush
Apartment #64
725 International Boulevard
Houston, Texas

Dear Ray:

I arrived in Philadelphia this morning after being out of the city since Monday and was informed that you talked to Attilio via phone on two occasions.during my absence regarding your new releases and your request for a monthly check you claim was due you of which he had no knowledge of any such arrangement and hence held same in abeyance until I had returned.

Ray, I am returning to you your masters. Any deal you desire to make with them should be made by you. You know I have tried to cooperate with you but can no longer go along with what the label owners want as they want them for nothing and make no promise when to release them. Furthermore, all and any deals are to come from Walter Blumberg. He is giving me a rough time that he does not need you as you have been doing absolutely nothing to promote the records. The deals I refer to are regarding MUTUAL & M.B.S.The records are not being played at the stations that you claim were playing them. This is a matter between you two as I am going to do as he says.

I am enclosing herewith your final check in the amount of $275.00 as we no longer require your services as I do not intend to stay in this rat race of the music business any longer. I have had my fill! Even when I had good records I lost money and as a result I am calling it "quits".

Ray, since November of 1964 we have given you a total of $1945.00 for promotion and travel expense and this is more money that we have made in the past year from all of the fifteen (15) distributors in the South & West. So you can easily observe that it is foolish to continue any longer.

In addition we also mailed to you a check in the amount of $500.00 for the rights in several songs and to date you have not sent us the necessarypapers so that we can collect these funds. Where are the papers?

In conclusion, let me repeat that any deal you want to make with Walter in New York, you go right ahead as I can no longer pay out any more money.

Sincerely,

Sam

SAM HODGE

SDH/a
Enclosure

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C. F. LEE
414 N. FOURTH STREET
CONROE, TEXAS
•
PHONE: PL 6-3151

HUEY P. MEAUX
P. O. BOX 183
WINNIE, TEXAS
•
PHONE: CY 6-2792

Crazy Cajun Enterprizes, Inc.
P. O. DRAWER 779 CONROE, TEXAS 77301

April 5, 1965

Doug Sahm
327 Creswell
San Antonio, Texas

Dear Doug:

List all songs we have recorded on you that you are writers of on this contract in the blank marked "x". Thank you for your time.

Sincerely,

C. F. Lee

C.F. Lee

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UNIVERSAL ATTRACTIONS
INC.
200 WEST 57TH ST.
NEW YORK 19, N. Y.
JUdson 2-7575

March 9, 1965

Mr. Huey Meaux
Post Office Box 183
Winnie, Texas

Dear Huey:

Just a quick note to say that we are very much interested in booking the SIR DOUGLAS GROUP and also JULIAN (LOTS OF PAPPA) HYDE. I would appreciate your advising where they can be contacted and also sending records and any promotional material that you may have on either artist.

I am in a hurry to get this off.

Kindest regards,

Bob

BOB ASTOR
A
.
p
m

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UNIVERSAL ATTRACTIONS
INC.
200 WEST 57TH ST.
NEW YORK 19, N. Y.
JUdson 2-7575

April 9, 1965

Mr. Huey Meaux
Box 183
Winnie, Texas

Dear Huey:

After I spoke to you this afternoon I reached Keith Fowler who advised that the top he could pay THE SIR DOUGLAS QUINTET for four (4) consecutive days - May 13th, 14th, 15th and 16th - would be $500 per night - totaling $2000.

I feel as though this is a good offer due to the fact that he is playing two week days plus whenever a promoter plays two or four consecutive days we also give them a break in price. We could then route them into Tim Tormey's dates through Alabama and Georgia and bring them on up east. I would like to set them up in this area through the month of May, which would give us a breather and by that time the record could be in the top ten. I would also like to place them on a package with THE SEARCHERS July 16th through the 26th.

If the above four days are okay at $2000, kindly wire me a confirmation and I will issue contracts.

I am in a hurry to get this off.

Regards,

Bob

BOB ASTOR
A
.
p
m

Pic	Label & Number
	Epic 10367
	Atco 6722
	Atco 6749
■	Alfa 7006
■	Alfa 7011
	uitarist. First recorded for
■	Warner 5172
	Bell 45,172
	as both Art Lund and Art
	Coral 62054
	ids.
	Liberty 55996
	Vigor 1723
▮	Noo Trybe 38474
▮	Noo Trybe 38517
	ian Trimble (keyboards) and
▮	Grand Royal 58619 (v)
	tands for Large Variety.
▮	MCA Soundtracks 55104
	le Pfeiffer
▮	Tommy Boy 7699
	Master 251
	Hi Fi 550
	Hi Fi 5024
	Hi Fi 5066
	White Whale 228
	9/30/42 in New York City. Died tenors), Joe Negroni (baritone; *Mister Rock 'n' Roll.* Group
	Gee 1002
	Gee 1012
	Gee 1018
	Gee 1022

DEBUT	PEAK	WKS	Gold	A-side (Chart Hit)	B-side	$	Pic	Label & Number
				LYMON, Frankie, and The Teenagers — Cont'd				
7/22/57	20	17		6 **Goody Goody** — S:20 / A:21 / T:22	*Creation Of Love*	$40		Gee 1039
				#1 hit for **Benny Goodman** in 1936; Jimmy Wright (orch., all of above)				
8/8/60	58	4		7 **Little Bitty Pretty One** — **FRANKIE LYMON**, Rudy Traylor (orch.)	*Creation Of Love*	$20		Roulette 4257
				LYNN, Barbara — BUB/R&B '62				
				Born Barbara Lynn Ozen on 1/16/42 in Beaumont, Texas. R&B singer/songwriter/guitarist.				
6/16/62	8	13		1 **You'll Lose A Good Thing** — #1 R&B hit	*Lonely Heartache*	$20		Jamie 1220
9/22/62	63	8		2 **Second Fiddle Girl**	*Letter To Mommy And Daddy*	$15		Jamie 1233
12/15/62+	65	6		3 **You're Gonna Need Me**	*I'm Sorry I Met You*	$15		Jamie 1240
2/23/63	93	4		4 **Don't Be Cruel**	*You Can't Be Satisfied*	$15		Jamie 1244
8/10/63	68	8		5 **(I Cried at) Laura's Wedding**	*You Better Stop*	$15		Jamie 1260
6/20/64	69	8		6 **Oh! Baby (We Got A Good Thing Goin')**	*Unfair*	$15		Jamie 1277
10/3/64	93	3		7 **Don't Spread It Around**	*Let Her Knock Herself Out*	$15		Jamie 1286
1/9/65	95	2		8 **It's Better To Have It**	*People Gonna Talk*	$15		Jamie 1292
2/17/68	65	2		9 **This Is The Thanks I Get** — all of above produced by Huey P. Meaux in New Orleans	*Ring Telephone Ring*	$8		Atlantic 2450
				LYNN, Cheryl — R&B/BUB/AC '79				
				Born on 3/11/57 in Los Angeles. R&B-disco singer. Discovered on TV's *Gong Show.* Cousin of R&B singer D'La Vance. Also see **Toto.**				
12/2/78+	12	18	●	1 **Got To Be Real**	*Come In From The Rain*	$5		Columbia 10808
4/14/79	62	10		2 **Star Love**	*You're The One*	$5		Columbia 10907
8/8/81	70	7		3 **Shake It Up Tonight** — produced by **Ray Parker, Jr.**	*Baby*	$4		Columbia 02102
2/11/84	69	8		4 **Encore** — #1 & 4: #1 R&B hits	*Free*	$4		Columbia 04256
				LYNN, Donna — BUB '64				
2/22/64	83	4		**My Boyfriend Got A Beatle Haircut**	*That Winter Weekend* [N]	$20		Capitol 5127
				LYNN, Loretta — C&W/BUB '71				
				Born Loretta Webb on 4/14/34 in Butcher Holler, Kentucky. Country singer/songwriter/guitarist (charted 77 hits, 1960-93). Sister of **Crystal Gayle** and country singers Jay Lee Webb and Peggy Sue; distant cousin of country singer **Patty Loveless**. The 1980 movie *Coal Miner's Daughter* was based on Loretta's autobiography.				
12/5/70	83	4		1 **Coal Miner's Daughter**	*The Man Of The House*	$8	■	Decca 32749
2/27/71	56	6		2 **After The Fire Is Gone** — **CONWAY TWITTY/LORETTA LYNN**, above 2: #1 Country hits	*The One I Can't Live Without*	$7		Decca 32776
4/24/71	94	2		3 **I Wanna Be Free**	*If I Never Love Again (It'll Be Too Soon)*	$7		Decca 32796
3/1/75	70	7		4 **The Pill**	*Will You Be There*	$6		MCA 40358
				LYNN, Vera — MEM/POP/AC '52				
				Born Vera Margaret Welsh on 3/20/19 in London. England's most popular female singer during World War II. Her 1952 hit "Auf Wiederseh'n Sweetheart" was #1 for 9 weeks.				
3/3/56	96	1		1 **Such A Day** — Roland Shaw (orch.)	*Unfaithful You*	$12		London 1642
5/6/57	55	8		2 **Don't Cry My Love (The Faithful Hussar)** — Glen Somers (orch.)	*By The Fountains Of Rome*	$12		London 1729
				LYNNE, Gloria — BUB '64				
				Born Gloria Alleyne on 11/23/31 in New York City. Jazz-styled vocalist.				
9/11/61	95	4		1 **Impossible**	*This Little Boy Of Mine*	$12		Everest 19418
12/18/61	100	1		2 **You Don't Have To Be A Tower Of Strength** — answer song to **Gene McDaniel**'s hit "Tower Of Strength"	*I Will Follow You*	$12		Everest 19428
1/11/64	28	12		3 **I Wish You Love** — French song written and recorded by Charles Trenet in 1943	*Through A Long And Sleepless Night*	$10		Everest 2036
4/4/64	64	5		4 **I Should Care** — there were 4 Top 20 versions of this song in 1945	*Indian Love Call*	$10		Everest 2042
4/4/64	88	4		5 **Be Anything (But Be Mine)** — #7 hit for **Eddy Howard** in 1952	*Soul Serenade*	$10	■	Fontana 1890
7/4/64	76	3		6 **Don't Take Your Love From Me** — #21 hit for Glen Gray in 1944	*You Don't Know What Love Is*	$10		Everest 2044
6/26/65	62	5		7 **Watermelon Man**	*All Alone*	$10		Fontana 1511
				LYNNE, Jeff — ROK '84				
				Born on 12/30/47 in Birmingham, England. Leader of **Electric Light Orchestra** and **The Move**. Member of the supergroup **Traveling Wilburys**. Production work for **George Harrison**, **Roy Orbison**, **Tom Petty** and **Del Shannon**. Also see **Paul McCartney**.				
8/18/84	85	3		**Video!** — from the movie *Electric Dreams* starring Virginia Madsen	*Sooner Or Later*	$4		Virgin/Epic 04570
				LYNYRD SKYNYRD — ROK/BUB '74				
				Southern-rock band formed by Ronnie Van Zant (b: 1/15/49; lead singer), Gary Rossington (guitar) and Allen Collins (guitar) while they were in junior high in Jacksonville, Florida in 1965. Named after their gym teacher Leonard Skinner. Changing lineup featured drummers Bob Burns, Rickey Medlocke (later of **Blackfoot**) and Artimus Pyle; bassists Larry Junstrom (later of **38 Special**), Greg Walker (later of Blackfoot), Leon Wilkeson and Ed King (**Strawberry Alarm Clock**); pianist Billy Powell; and guitarist Steve Gaines. Plane crash on 10/20/77 in Gillsburg, Mississippi killed Van Zant and members Steve and his sister Cassie Gaines (vocals). Gary and Allen formed the **Rossington Collins Band** in 1980; split in 1982. Rossington and vocalist Johnny Van Zant (the younger brother of Ronnie and Donnie [lead singer of 38 Special] Van Zant) regrouped with old and new band members for the 1987 Lynyrd Skynyrd Tribute Tour. Collins (paralyzed in a car accident in 1986) died of pneumonia on 1/23/90 (age 37). Rossington, Van Zant, Pyle, Wilkeson, King and Powell regrouped in 1991 with Randall Hall (guitar) and Custer (drums). Pyle left by 1993; replaced by Mike Estes. Custer left by 1994 and Owen Hale joined.				
7/27/74	8	17		1 **Sweet Home Alabama** — answer song to **Neil Young**'s "Alabama" and "Southern Man"	*Take Your Time*	$6		MCA 40258

Bobby sharp

Huey Meaux

Gaylan Ladd

The DAWGS

At ACA-GOLDSTAR 1965

Irvey M. Doyle Jones The Dangs

ACA-GS 1965

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BEFORE HE GOT BUSTED, MY FRIEND HUEY MEAUX WAS THE TOP RECORD PRODUCER IN TEXAS. NOBODY KNEW ABOUT HIS SORDID SECRET LIFE—NOT EVEN ME.

BY JOE NICK PATOSKI

SEX DRUGS AND ROCK & ROLL

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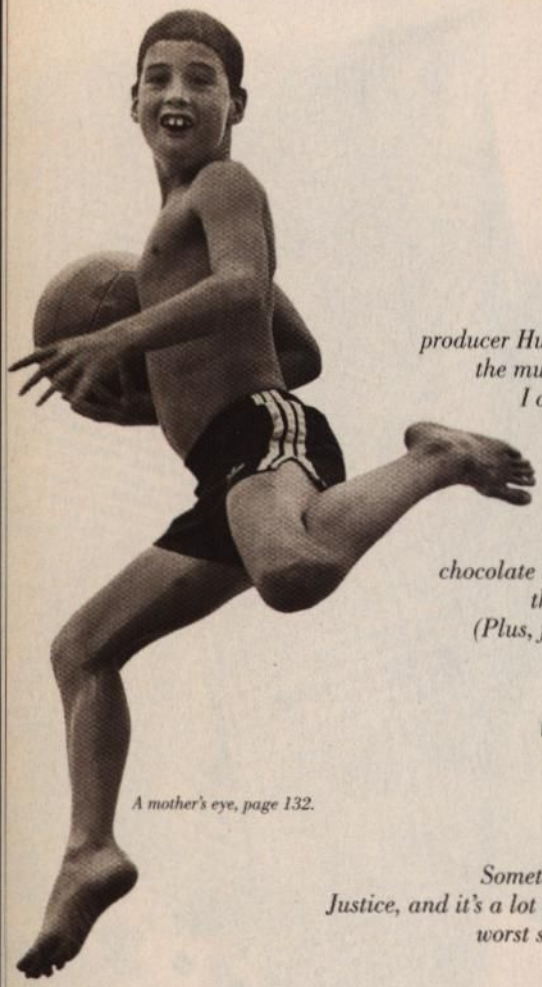

A mother's eye, page 132.

FEATURES

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When the double life of pioneering record producer Huey Meaux was exposed, it was time to face the music: How well did I really know the legend I once called my friend? **by Joe Nick Patoski**

Holy Cacao! 122

Introducing El Rey, the Venezuelan chocolate that is wowing chefs everywhere, thanks to the efforts of a Texan with a taste for treats. (Plus, five to-die-for desserts from top restaurants across the country.) **by Patricia Sharpe**

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JERRY TUBB INDCON

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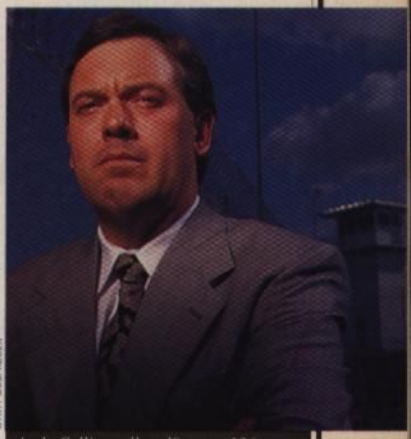

WYATT MCSPADDEN

Andy Collins collared?, page 126.

SEX, DRUGS AND ROCK & ROLL

BY JOE NICK PATOSKI

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ILLUSTRATION BY JOHN COLLIER

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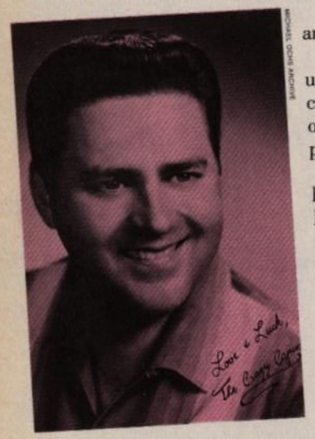
ILLUSTRATION BY JOHN COLLIER

"I CAN'T TALK ABOUT IT, BRUDDAH," HUEY MEAUX said to me. The man who was once the single most important figure in popular music in Texas was sitting on an aluminum stool in the squalid fifth-floor visiting room of the Harris County jail. This was his first interview since he was arrested—charged with child pornography, having sex with minors, and cocaine possession—and then recaptured after jumping bail and spending a month on the lam.

The 67-year-old Meaux winked at me and gestured at the round metal speakerphone as if it were bugged. "I just can't say anything right now, bruddah," he said. His voice was subdued, though still laced with a thick Cajun accent. But the fear in his eyes, the tentative glances, the snow-white hair and eyebrows (which he used to dye dark brown), the scraggly beard—this was not the colorful, larger-than-life producer of dozens of Top Ten hits I had known for 22 years. This was the Huey Purvis Meaux I'd been reading about in the newspapers and had seen on television. The one with the sordid double life he had hidden from almost everyone.

"If I'd known you were coming by, I would've cleaned up," he said, scratching his chin and cracking a slight smile.



BRUCE SHIPKOWITZ

I tried small talk. Had he heard any young talent in the joint?

"No, man, they've got me locked up in solitary under protective custody," he replied. It was for his own safety. No one likes a child pornographer, even in jail.

Solitary was rough. "No TV, no books, no nothing, except a Bible. I'm studying the Bible. I figure it's something I could learn a few things about." They all come around sooner or later, I thought.

When I mentioned his son, Ben, who had first alerted the Houston police to his father's drug use and sexual activities, Meaux shook his head. "I can't even say his name."

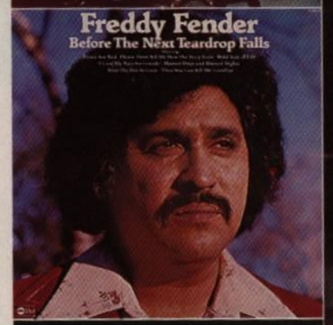
He looked and acted so pathetic that I hardly recognized him. He slowly began rising from the stool. "Time's about up and I don't want to give them a reason to come down on me," he said. "Come see me when I get to Huntsville."

If I wanted to find out what happened to Huey P. Meaux, I'd have to look somewhere else.

HUEY'S PLAYROOM

THE MAN WHO CALLED HIMSELF THE CRAZY CAJUN WAS VULGAR, brash, and always outrageous. His "thing," he was quick to let anyone around him know, was "young chicks." The drugs the police found in his office weren't a surprise; he was no stranger to illicit substances. But in the world of sex, drugs, and rock and roll, his roguish behavior only enhanced his legend as a musical wizard—the man behind more hits made in Texas and Louisiana in the last half of the twentieth century than anyone else. It was quite an accomplishment for a former barber from Winnie, Texas, who made the transition from "cutting hair to cutting hits," as he used to tell me, with little education or musical training. But he had a gift for matching a voice with a song and for selling the finished product. Many times I sat and listened to him tell a few hours' worth of tales about working with Doug Sahm, Lightnin' Hopkins, George Jones, Clifton Chenier, T-Bone Walker, Dr. John, Screamin' Jay Hawkins, Freddy Fender, and Jerry Lee Lewis, and I always came away convinced he was a bigger star than any of them.

But kiddie porn? Had Meaux crossed the line from rake to monster behind the immunity of stardom? Meaux's arrest and the events that followed made for the most sensational crime story of the year in Houston, and his image was splashed on the front page and all over the nightly news. Two friends—who were also Huey's friends—and I tried to sort it out. No one had any idea. Or did we? Huey was up-front about his hedonism, but had we unwittingly encouraged or overlooked behavior that was clearly against the law and damaging to his victims? We'd laughed over the memory of Huey introducing a young girl on his arm as his niece, only to have to ask her to "tell them your name, cher." But I also remember that as far back as 1978, Huey had taken photographs of his longtime live-in girlfriend's eight- and nine-year-old daughters playing naked in the oversized bathtub in their home. After he took the film in to be processed, the developer notified the police, who came to the house and talked with the children's mother. Meaux brushed off the incident, saying there was nothing malicious about the photos. Now I wonder.



MEMENTOS OF A POP MUSIC PIONEER: MEAUX HAD SUCCESS WITH MANY ARTISTS—FROM BLUES LEGEND LOWELL FULSON (RIGHT) TO THE SAN ANTONIO ROCKERS SIR DOUGLAS QUINTET (TOP) AND HIS BIGGEST STAR OF ALL, FREDDY FENDER (ABOVE). LEFT: A PROMOTIONAL PHOTO OF THE CRAZY CAJUN, THE BARBER TURNED HITMAKER.

Not coincidentally, the door to Meaux's secret life was flung open by one of those girls in the bathtub, Shannon McDowell Brasher, now 26. In mid-January, Brasher told Houston police officers that Meaux had sexually abused her from the time she was 9 until she was 25. Many of those episodes, she said, were videotaped, and she knew where the police could find the tapes. "When she said, 'My dad owns a recording studio,' I knew right away who she was talking about," said Officer Dwayne Wright of the Juvenile Sex Crimes unit of the Houston Police Department. Almost five months earlier, Wright had heard a similar complaint lodged by Ben Meaux, Huey's 15-year-old adopted son. Ben had said that his father was messed up on cocaine and had been fooling around with girls who were Ben's age. Ben promised Wright he would bring him a videotape with the incriminating evidence, but he never returned. Wright, a fourteen-year veteran of the police department, guessed that Ben got cold feet, as often happens, and the case was placed in the inactive file until Brasher made her complaint (her lawyers in-

"I CAN'T TALK ABOUT IT, BRUDDAH," HUEY MEAUX said to me. The man who was once the single most important figure in popular music in Texas was sitting on an aluminum stool in the squalid fifth-floor visiting room of the Harris County jail. This was his first interview since he was arrested—charged with child pornography, having sex with minors, and cocaine possession—and then recaptured after jumping bail and spending a month on the lam.

The 67-year-old Meaux winked at me and gestured at the round metal speakerphone as if it were bugged. "I just can't say anything right now, bruddah," he said. His voice was subdued, though still laced with a thick Cajun accent. But the fear in his eyes, the tentative glances, the snow-white hair and eyebrows (which he used to dye dark brown), the scraggly beard—this was not the colorful, larger-than-life producer of dozens of Top Ten hits I had known for 22 years. This was the Huey Purvis Meaux I'd been reading about in the newspapers and had seen on television. The one with the sordid double life he had hidden from almost everyone.

"If I'd known you were coming by, I would've cleaned up," he said, scratching his chin and cracking a slight smile.

MICHAEL GOHS ARCHIVE

I tried small talk. Had he heard any young talent in the joint?

"No, man, they've got me locked up in solitary under protective custody," he replied. It was for his own safety. No one likes a child pornographer, even in jail.

Solitary was rough. "No TV, no books, no nothing, except a Bible. I'm studying the Bible. I figure it's something I could learn a few things about." They all come around sooner or later, I thought.

When I mentioned his son, Ben, who had first alerted the Houston police to his father's drug use and sexual activities, Meaux shook his head. "I can't even say his name."

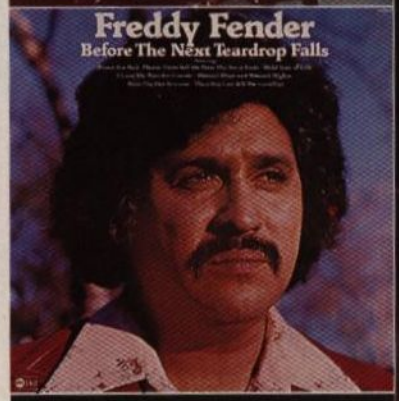
He looked and acted so pathetic that I hardly recognized him. He slowly began rising from the stool. "Time's about up and I don't want to give them a reason to come down on me," he said. "Come see me when I get to Huntsville."

If I wanted to find out what happened to Huey P. Meaux, I'd have to look somewhere else.

HUEY'S PLAYROOM

THE MAN WHO CALLED HIMSELF THE CRAZY CAJUN WAS VULGAR, brash, and always outrageous. His "thing," he was quick to let anyone around him know, was "young chicks." The drugs the police found in his office weren't a surprise; he was no stranger to illicit substances. But in the world of sex, drugs, and rock and roll, his roguish behavior only enhanced his legend as a musical wizard—the man behind more hits made in Texas and Louisiana in the last half of the twentieth century than anyone else. It was quite an accomplishment for a former barber from Winnie, Texas, who made the transition from "cutting hair to cutting hits," as he used to tell me, with little education or musical training. But he had a gift for matching a voice with a song and for selling the finished product. Many times I sat and listened to him tell a few hours' worth of tales about working with Doug Sahm, Lightnin' Hopkins, George Jones, Clifton Chenier, T-Bone Walker, Dr. John, Screamin' Jay Hawkins, Freddy Fender, and Jerry Lee Lewis, and I always came away convinced he was a bigger star than any of them.

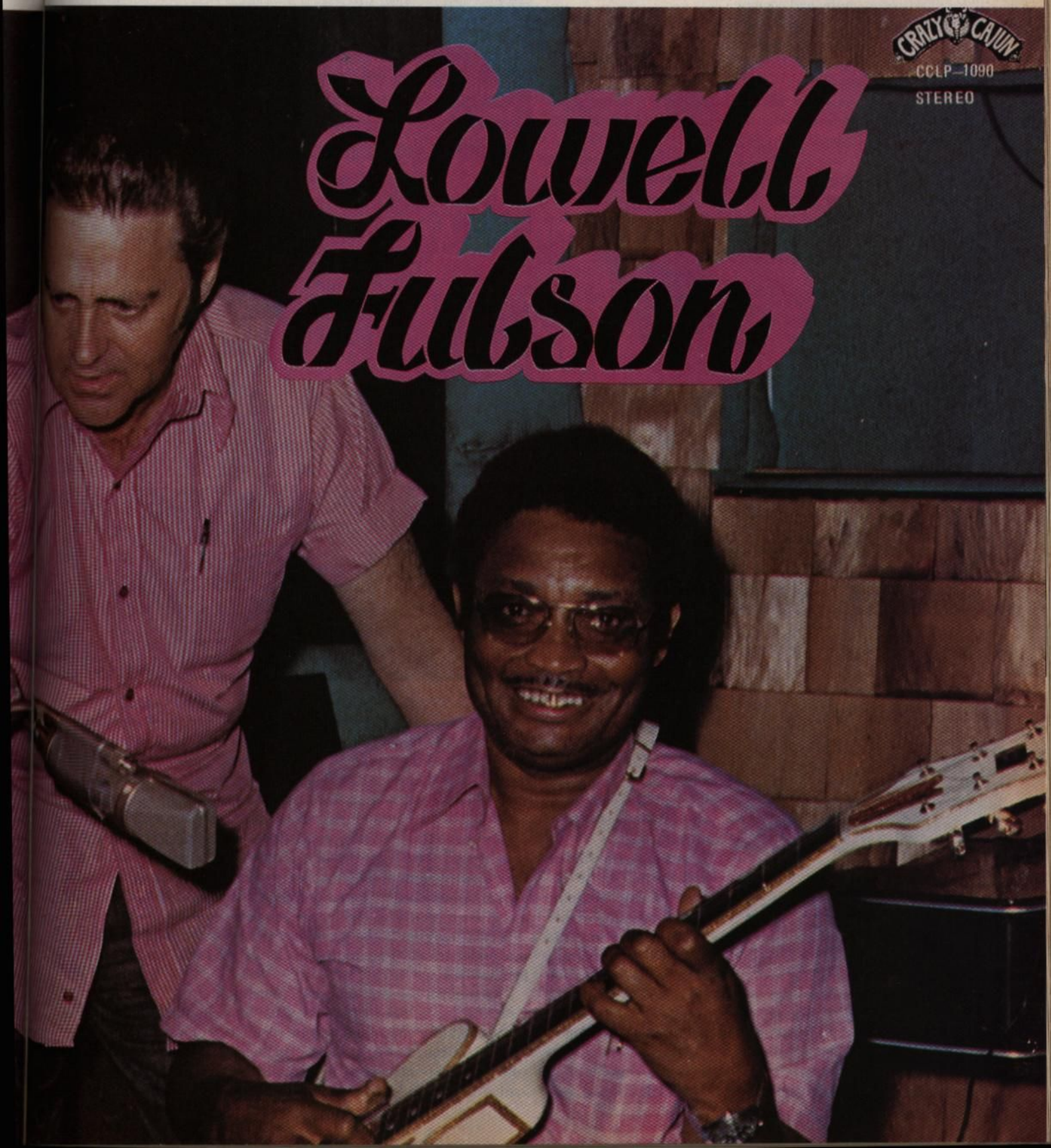
But kiddie porn? Had Meaux crossed the line from rake to monster behind the immunity of stardom? Meaux's arrest and the events that followed made for the most sensational crime story of the year in Houston, and his image was splashed on the front page and all over the nightly news. Two friends—who were also Huey's friends—and I tried to sort it out. No one had any idea. Or did we? Huey was up-front about his hedonism, but had we unwittingly encouraged or overlooked behavior that was clearly against the law and damaging to his victims? We'd laughed over the memory of Huey introducing a young girl on his arm as his niece, only to have to ask her to "tell them your name, cher." But I also remember that as far back as 1978, Huey had taken photographs of his longtime live-in girlfriend's eight- and nine-year-old daughters playing naked in the oversized bathtub in their home. After he took the film in to be processed, the developer notified



MEMENTOS OF A POP MUSIC PIONEER: MEAUX HAD SUCCESS WITH MANY ARTISTS—FROM BLUES LEGEND LOWELL FULSON (RIGHT) TO THE SAN ANTONIO ROCKERS SIR DOUGLAS QUINTET (TOP) AND HIS BIGGEST STAR OF ALL, FREDDY FENDER (ABOVE). LEFT: A PROMOTIONAL PHOTO OF THE CRAZY CAJUN, THE BARBER TURNED HITMAKER.

the police, who came to the house and talked with the children's mother. Meaux brushed off the incident, saying there was nothing malicious about the photos. Now I wonder.

Not coincidentally, the door to Meaux's secret life was flung open by one of those girls in the bathtub, Shannon McDowell Brasher, now 26. In mid-January, Brasher told Houston police officers that Meaux had sexually abused her from the time she was 9 until she was 25. Many of those episodes, she said, were videotaped, and she knew where the police could find the tapes. "When she said, 'My dad owns a recording studio,' I knew right away who she was talking about," said Officer Dwayne Wright of the Juvenile Sex Crimes unit of the Houston Police Department. Almost five months earlier, Wright had heard a similar complaint lodged by Ben Meaux, Huey's 15-year-old adopted son. Ben had said that his father was messed up on cocaine and had been fooling around with girls who were Ben's age. Ben promised Wright he would bring him a videotape with the incriminating evidence, but he never returned. Wright, a fourteen-year veteran of the police department, guessed that Ben got cold feet, as often happens, and the case was placed in the inactive file until Brasher made her complaint (her lawyers in-



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Police officers detained Meaux on the morning of January 26, pulling him over as he was driving away from his house in a 1984 Mercedes. Wright told him that he had a warrant to search Sugar Hill for child pornography and cocaine.

"I don't own the place," Huey replied before going silent for the rest of the drive to the studio in southeast Houston behind Produce Row. Leaving a shaking Meaux handcuffed in the back seat of a police cruiser, ten officers from the southeast narcotics unit burst into the Sugar Hill complex, where Meaux leased office space, and put guns to the heads of studio engineers, musicians, and hangers-on.

"We scared them to death," Wright admitted.

That was putting it mildly. Record producer David Thompson arrived at Sugar Hill fifteen minutes late for a recording session. "I was in a rush and noticed the parking lot was full of cars," Thompson said. "One was a police car. I thought Joe Pyland, the cop who used to work the beat, might have dropped in. As I walked past the police car, I heard someone."

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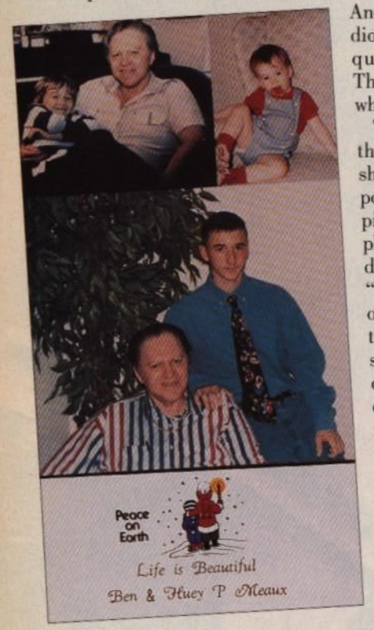

Then an officer came into the room. "We found it," she said. "Drugs and child pornography. Thousands of pictures of child pornography." The evidence was so disgusting that she said, "If I was the mother of one of those children, I'd skip the trial process." Then she looked at the group detained in the lobby and derisively spat out, "And none of you knew what was going on."

It was true. They didn't. Huey carried on his depraved activities in an interior room of his office, hidden behind double doors. Shannon Brasher, however, knew the layout of his playroom all too well. "She told us what we'd find," Wright said. "The painting of the señorita, the mirrors on the wall, hundreds and hundreds of photos, a doctor's examining table with gynecological stirrups, an icebox, two small gray safes, magazines, and videos stacked on the shelves. The whole place looked as if it had been ransacked. He had telephone notes from 1984 on his desk, which later proved to be useful to us. There was cocaine on the floor and the doctor's examining table. Most of it was on a plate with a rolled up ten-dollar bill and razor blade." A box in one of the safes had small packages of cheap jewelry. The other safe had eight audio cassettes. There were approximately 10,000 photographs of all kinds—at least 1,500 of them were pornographic.

"He had cataloged the photos with dates and everything," Wright said. "We went through photos and found girls who we later learned were twelve to sixteen years old, and others seventeen to twenty-one. We found thirteen rolls of undeveloped film in a bag. There were kids eight, nine, ten years old."

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Facing the possibility of a long prison sentence and losing all his money, Meaux failed to show up the week after his arrest to be fitted for an electronic monitor. He had skipped town in the company of a shadowy associate named Jim Davis, forfeiting $130,000 in bail bonds. Davis and Huey had met in federal prison years ago. "Jim was the butcher in 'college,'" Huey had told others, "he always got me the best cuts of meat." Davis had shown up last fall. By the time of Meaux's arrest, he was living with him and representing himself as Meaux's business adviser.

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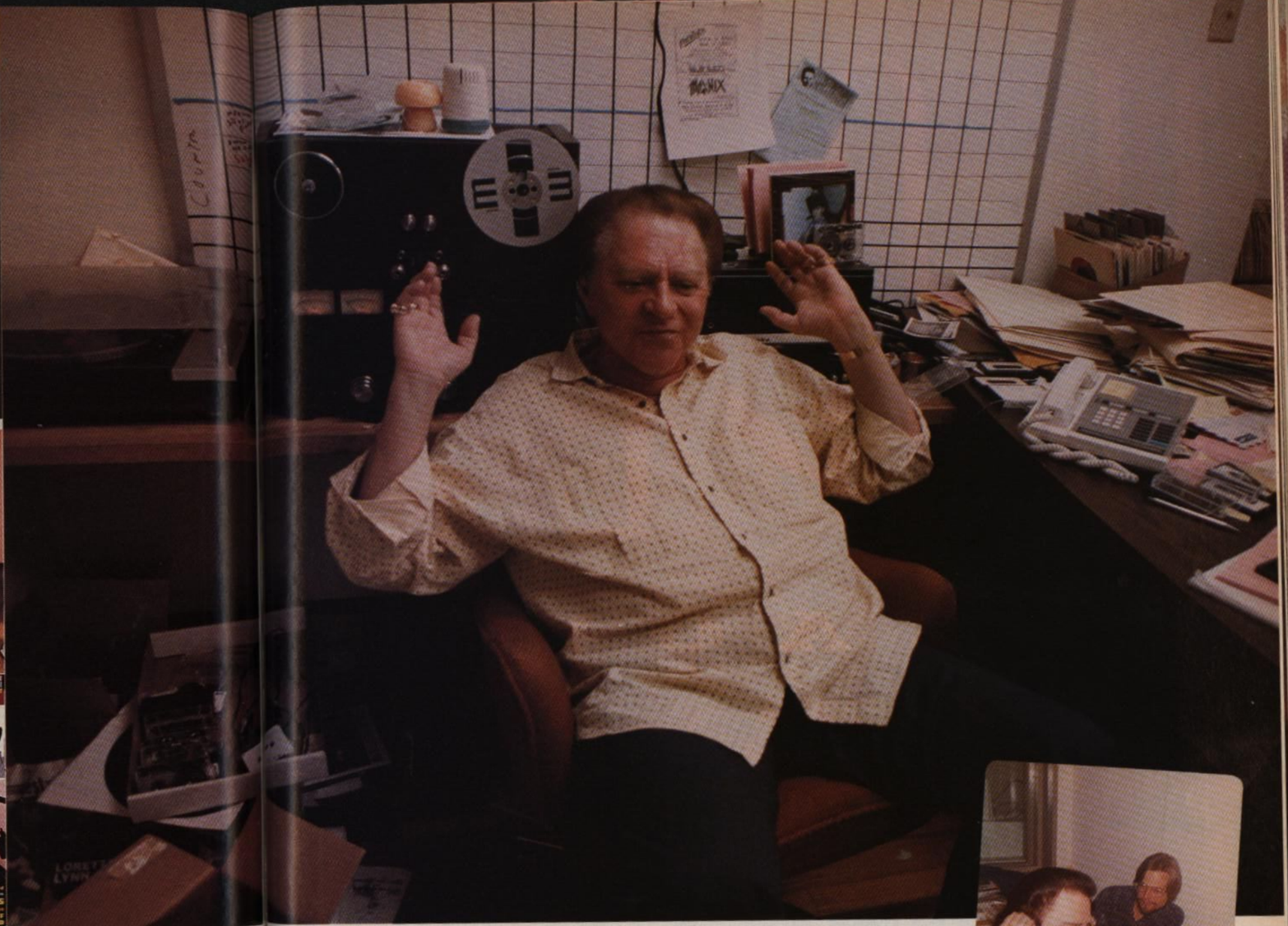

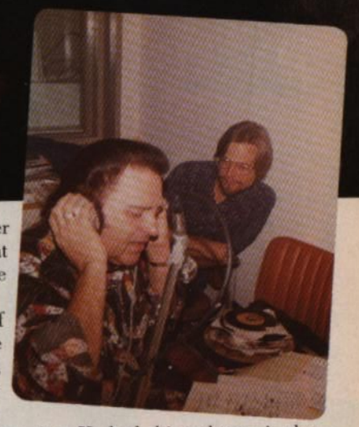

PHOTOGRAPH (TOP) BY HOUSTON CHRONICLE

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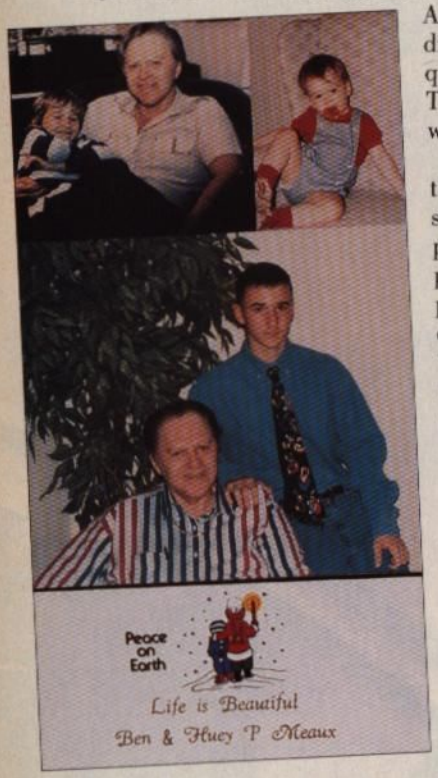

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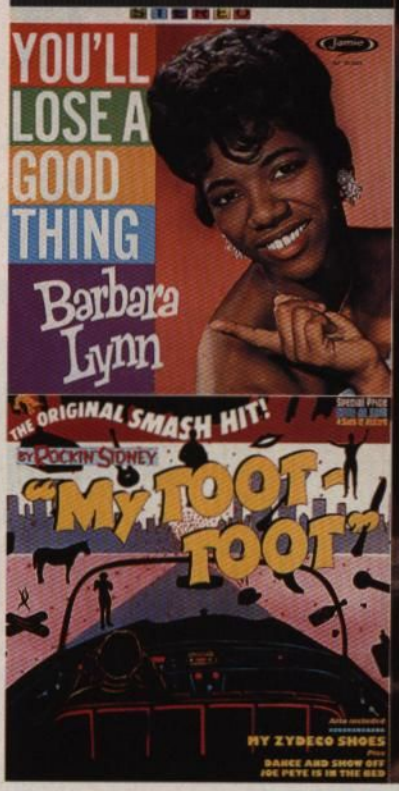

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PHOTOGRAPH (TOP) BY HOUSTON CHRONICLE

Sex, Drugs, and Rock and Roll

[CONTINUED FROM PAGE 121] Davis' movements to different hotels around the city. When Davis came across the border into El Paso, FBI agents involved in the search confronted him with the prospect of doing time for aiding and abetting a fugitive. Davis told them Meaux was camped out in a suite at the Juárez Holiday Inn. Twenty-nine days after he'd fled, Meaux was apprehended without incident. One of the bounty hunters told me that Huey's bags were packed as if he had been preparing to move again.

The one revealing statement Meaux offered me when I spoke with him in jail came when I asked him if I should talk to Jim Davis.

"If you can find him, bruddah," he said. "They tell me he was the one who gave me up, but I don't believe he snitched on me." In this instance, though, the Crazy Cajun was mistaken.

Cutting Hits

I MET HUEY IN THE EARLY SEVENTIES after I had moved back home to write about Texas music. Naturally Huey became an invaluable resource. We spent a lot of time together over the years, and I wrote several articles about him, glorifying his seat-of-the-pants hustling, his wit, and his astute observations on the music business. He was one of the last links to the time when records were sold out of the trunks of cars and music was popular because it sounded good, not because it fit a marketing niche. But after his arrest, it became clear to me that there was much about the man I didn't know. I felt like I should have known who Jim Davis was, that a Hilda Meaux really did exist. I was surprised to hear Huey described as a cocaine addict. And, of course, I was stunned by the revelations of his perversion. He once showed me a hard-core porno tape. And he never hid the fact that in the late sixties he spent three years in prison for conspiracy to violate the Mann Act (also known as the white slave traffic act)—specifically, for transporting an underage female across state lines to a disc jockey convention in Nashville. He had always maintained that he didn't know the girl was a minor but admitted she was taken along to entertain the deejays with sexual favors—"a favor for a favor" was his business credo. Meaux said that the whole episode was a setup and that he took the fall because he wouldn't incriminate others in the record "bidness," as he called it. Meaux always spoke with pride about his pardon by President Jimmy Carter in 1977, though in retrospect it probably only encouraged him to resume the behavior that led to his arrest.

Huey Meaux grew up outside of Kaplan, Louisiana, a small community surrounded by rice fields near Lafayette. His parents and siblings were poor sharecroppers who spoke mainly Cajun French, worked hard in the fields all week, and played harder on Saturday night, when Creoles and Cajuns would push back the furniture in a house, get roaring drunk, and dance to a band all night long.

"Back in them days, my dad worked for the man—picked cotton, hoed, grew rice, shucked it, and harvested it," he told me one time. "We had four shotgun houses, two black families, two white families. Music was a release. If somebody didn't get cut up and beat the shit out of someone, the dance was considered bad. I was raised that way."

He moved with his family to Winnie at the age of twelve, part of the Cajun migration west across the Sabine River to greener rice fields and better jobs. His father, Stanislaus Meaux (known to all as Pappy Te-Tan), played accordion and fronted a group with teenaged Huey as the drummer. "I wasn't worth a damn," Huey told me once, but the excitement of being in a band stayed with him. In his twenties, he cut hair at the barber shop by day. "A barber is like a bartender, he knows who is screwing whose wife, when, and what time. I dug all that because I was part of something," he said. After hours, he was a disc jockey, hosting teen hops in Beaumont and promoting dances all over the Golden Triangle.

His colleagues on the local music scene included singer George Jones, pianist Moon Mullican, and disc jockey J. P. Richardson, a.k.a. the Big Bopper. ("I was riding with him in the back seat of a car from Port Arthur to the studio in Houston when he wrote the lyrics for the B side of a novelty song he was cutting called 'Purple People Eater Meets the Witch Doctor.' He called the B side 'Chantilly Lace,'" Huey told me back in the seventies.) A local promoter and record producer named Bill Hall taught Meaux the nuances of the business of music, mainly by never paying Meaux what he was owed. "That was my college education in the bidness. I didn't think people were supposed to get paid for having fun. So Hall would take my records, put his name on them, and take them to the record companies. When we'd go to Nashville, he'd tell me to keep my mouth shut. He said they'd laugh at my accent up there. And I believed him," Huey said.

In 1959 Meaux produced the first hit with his name on it, "Breaking Up Is Hard to Do," a maudlin lament by Jivin' Gene, as Meaux had rechristened Gene Bourgeois. The song's hook, he liked to tell people, was the vocal's echo effect, which was accomplished by "sticking Gene back in the shitter, surrounded by all that porcelain." Subsequent hits such as Barbara Lynn's soul stirrer "You'll Lose a Good Thing," Joe Barry's swinging "I'm a Fool to Care," Rod Bernard's "This Should Go on Forever," T. K. Hulin's "As You Pass Me By Graduation Night," and Big Sambo and the Housewreckers' histrionic "The Rains Came" were all expressions of teen sincerity tailor-made for belly rubbing on the dance floor. The sound was dubbed swamp pop in honor of the region the artists came from.

Meaux was on his way to becoming a one-stop hit factory; eventually he would own many labels and Sugar Hill Recording Studios and manage artists; he would publish his artists' songs, collect their royalty checks, and promote their records to radio stations. The way Meaux told it, his first royalty check, $48,000 for Barbara Lynn's "You'll Lose a Good Thing," attracted too much attention around Winnie. "Even today people think I made that money selling dope," he told me years ago. "I never sold any dope in my life. Sold some whiskey before, took some dope, but never did sell none." He shifted operations to Houston, where peers like Don Robey at Duke and Peacock Records and H. W. "Pappy" Daily at D Records were cutting and selling hits as if the town were Nashville and Memphis combined. Among such company, Huey was well known for his good ear and even better known for his promotional talents. "The song is number one. The singer is probably third or fourth," he explained to me. "The song makes the singer and the producer. Promotion makes all of it. It's up to the man behind the desk, spending money here and there, taking care of favors, just like you elect a president or governor."

As a promoter, his most brilliant stroke was co-opting the British invasion of the early sixties by finding a Tex-Mex rock band from San Antonio, dubbing them the Sir Douglas Quintet, dressing them up in British mod outfits, and even releasing their record on the London label. The record was "She's About a Mover," which broke onto the Top Ten pop charts in 1965. Image was everything. "He used to make the married members of the band take off their wedding rings before going on stage," recalled organist Augie Meyers. "He didn't want to spoil the illusion."

Thanks to Meaux's relentless efforts, an all-Mexican San Antonio band called

Sunny and the Sunliners broke the racial barrier on television's *American Bandstand* by performing a bluesy version of Little Willie John's "Talk to Me" in 1962. Soon after, Meaux had another hit—a slow and thoroughly teen rendering of Hank Williams' "I'm So Lonesome, I Could Cry" by a young white band from Rosenberg called the Triumphs, fronted by a pimple-faced kid named B. J. Thomas.

"The reason why I had so many hits was that around this part of the country, you've got a different kind of people every hundred miles—Czech, Mexican, Cajun, black," Meaux said. The names came and went—Roy Head, Chuck Jackson, Ronnie Milsap, Mickey Gilley, Lowell Fulson, Joey Long, Doug Kershaw, Clifton Chenier, Big Mama Thornton, Johnny Copeland, Lightnin' Hopkins, Archie Bell and the Drells, Tommy McLain, Cosimo Matassa, and Jerry Wexler—all of them made records or worked with Meaux at one time or another. For two generations of Gulf Coast rock and rollers—or any musicians from Baton Rouge to San Antonio—he was the pipeline to the big time.

But for every Dale and Grace topping the charts with perfect pop hits like "I'm Leaving It Up to You," there were twenty failures. Meaux's magic never worked for two talented young boys from Beaumont, Johnny and Edgar Winter, whom he recorded under the names "the Great Believers" and "Texas Guitar Slim." "We'd put them on a local television show called *Jive at Five*, and their records would stop selling like you turn a light switch off," Meaux said. "People would freak out, being as they was albinos." He said he never got credit for his part in the discovery of ZZ Top and years later took great pleasure in suing the band and manager Bill Ham on behalf of Linden Hudson, a songwriter who was never paid or credited for a song the band recorded. Huey had a copy of the settlement check framed on his wall.

The flip side of his skills as a producer and a promoter was his willingness to take advantage of his artists. An artful con man, Meaux would mockingly warn his acts, "I wouldn't sign that if I were you" at the contract table. Another time he said, "I like to keep my artists in the dark so their stars shine brighter." The artists, hungry for fame and fortune, never balked—and many enjoyed long friendships with Meaux even though he took advantage of them. Gulfport, Mississippi, songwriter Jimmy Donley was a sentimental lyricist who sung in what Meaux called the heartbreak key. Donley sold compositions such as "Please Mr. Sandman," "Hello! Remember Me," and "I'm to Blame" to Meaux (and to Fats Domino, among others) for $50 apiece because he needed the money and figured he could always write another song. Even though Donley hardly profited from the relationship, he and Meaux remained close friends; Donley called him Papa. In the liner notes Meaux wrote for the Donley memorial album, *Born to Be a Loser*, he says that in 1963 Donley called him to thank him for all he'd done for him; 45 minutes later, Donley committed suicide.

Huey's gift of gab made it possible to overlook the gray areas of his personality—the way he treated his artists, his open interest in young women, and his hedonism. The first time I walked into Sugar Hill Recording Studios, in 1974, two years after Meaux bought it, he regaled me for the entire day with the story behind each of the gold records, the publicity photographs, and other mementos hanging on the wall and cluttering the desk in his office. It was a history lesson about roots before the roots of rock were cool.

His showmanship peaked as the Crazy Cajun on his Friday night radio program on KPFT-FM. Huey didn't just announce records, he went wild—stomping his feet to the music, whooping, singing, and yakking nonstop: "Give it to me good, Houston, unh, you sure betta b'lieve it. Come close to the radio and give your papa some sugar, sweet cher ami." A good portion of the radio audience was "the men and women in white up in the TDC"—prisoners in the state system, mostly up in Huntsville. Huey read their letters, sent them dedications ("Release Me" was a popular request), and visited with their relatives in the studio.

One night when I was in the studio watching him do the show, he auditioned two new singles he'd just released on his Crazy Cajun label—"Country Ways," by Alvin Crow and the Pleasant Valley Boys, from Austin; and "Before the Next Teardrop Falls," by Freddy Fender, a fifties-era Tex-Mex rocker from San Benito [see Music: "Wasted Days," *TM*, October 1995]. The Crow tune never went very far, but the Fender cut was Meaux's biggest meal ticket of his career. Fender had a promising career interrupted by a stint in Angola State Prison in Louisiana for possession of two marijuana cigarettes in the early sixties. He had come to Meaux, citing the common bond of their experiences behind bars. The two had tried a variety of combinations, including Jamaican reggae sung in Spanish, to no avail until Meaux cajoled Fender into singing on top of an instrumental track recorded by an anonymous Nashville country band.

"Before the Next Teardrop Falls" was the unlikeliest country and pop hit of 1975, eventually reaching number one on Billboard's Hot 100. The follow-up, a

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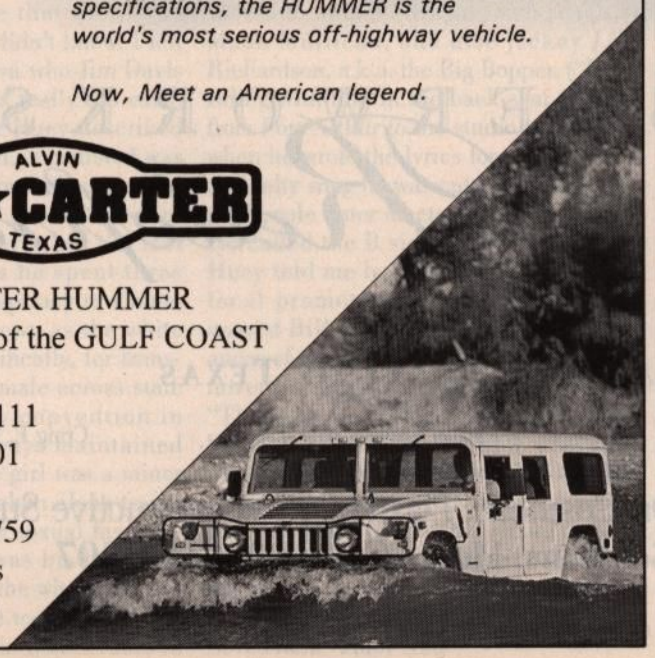

remake of Fender's 1959 regional rock hit "Wasted Days and Wasted Nights," went to number eight. Fender and Meaux had discovered a formula: recycle the swamp pop melodies into modern country music by replacing horn charts with steel guitar fills and female choruses. Meaux was Fender's producer and manager, meaning he received a bigger cut than his artist. Freddy didn't care because they were both getting rich with hits like "Secret Love," "You'll Lose a Good Thing," "Living It Down," and "Vaya Con Dios." Freddy bought a house on Ocean Drive in Corpus Christi, where he parked his custom hot rods on the front lawn. Huey bought himself a Beatles-style shag wig and a Lincoln Continental, paid off his note on Sugar Hill Studios, and received major record company funding for his custom record label with a growing stable of acts.

By the end of the ride, in 1980, Fender was strung out on dope and booze and bankrupt with $10 million in debts. He was also accusing Meaux of taking advantage of him through unscrupulous contracts. Huey, who had previously specialized in one-hit wonders, was ready to sever the relationship too, blaming Freddy for squandering his earnings. In 1981 Meaux survived a bout with throat cancer. Save for one last novelty hit—Rockin' Sidney Simien's 1985 zydeco ditty "(Don't Mess With) My Toot-Toot"—Huey more or less bailed out of the producer-manager-promoter realm and moved into music publishing. He augmented the Crazy Cajun song-publishing catalog by purchasing, among other tunes, Desi Arnaz's signature song, "Babalu," and a number of soul composer Isaac Hayes' songs from the Memphis bank that assumed ownership of them after Hayes went bankrupt.

Family Affairs

THE STEADY INCOME FROM SONG ROYalties allowed Meaux the luxury of indulging himself, which he did in a most surprising way. Huey adopted a son. Ben Broussard was born on August 25, 1980 to the unwed daughter of one of Meaux's business associates in Lafayette. Huey and his live-in girlfriend, Nancy McDowell, informally adopted the boy and began raising him, along with McDowell's two daughters, Shannon and Stacy, in Kingwood, north of Houston. Ben was his pride and joy, Huey told everyone. All his riches were going to go to Ben.

But by 1984, Nancy was out of the picture, and Huey was determined to raise Ben by himself. He sold Sugar Hill in 1986 but continued to lease offices there, staying on as the studio's producer emeritus, whose gold records helped attract business. But he didn't arrive at work until after he had dropped Ben off at school, and he was usually gone by two-thirty every day so he could pick Ben up. A hit was no longer the challenge. Finding a housekeeper was. In deference to Ben, Meaux was finding it increasingly difficult to party with his young chicks, so he built his playroom in one of his offices, out of sight of prying eyes.

At home, it was another story. The trouble was that the Crazy Cajun was overly protective of Ben to the point of smothering him. As a teenager, Ben, who has a near-genius IQ, grew to resent Huey's interference. Huey was old. He was a hypocrite. He showered Ben with material goods, but he couldn't offer the compassion and tenderness of a parent. When they had their differences, both displayed stubborn streaks. By the time he was fourteen, Ben was complaining that he couldn't bring his friends over to the house because of the way Dad talked around them, especially the girls. Huey must have found it hard to keep his other life secret. Once he ruined a video camera using a screwdriver to remove a tape starring one of his girlfriends because he feared Ben would discover it.

In November 1994 Huey was almost killed when he crashed his car into an embankment on a poorly marked highway detour near his old hometown of Winnie. His nose was split in two and stitches ran from his forehead to his stomach. When I spoke with him a month later, he was heavily medicated and complained that his head wasn't right. But he said the wreck was nowhere near as bad as the troubles he'd been having with Ben. Because of their fighting, Meaux had sent him to Winnie to live with Meaux's stepdaughter, Georgia LaPoint, who was the daughter of Hilda Meaux, Huey's long-estranged wife. That didn't work out, and neither did Ben's eventual return to Huey's house. The two kept fighting; after one heated argument, Ben pulled a knife on him. In September 1995 Meaux sent Ben to Utah for a two-month Outward Bound wilderness training camp, but before he went, a girl who remains unidentified shared with Ben her dark secret about Huey's cocaine use and the sessions in his hidden back office, where Meaux had taken many young girls over the years to pose for videos and photos in exchange for coke, booze, jewelry, and money. The girl's account of her time in the playroom stunned Ben, and he contacted the police. In December, after Ben returned from Outward Bound, Huey enrolled him at the Fenster School in Tucson, Arizona, a small, expensive private school for difficult children. It was recommended

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to him by Londa May, a school-placement counselor in Houston. Meaux paid the $18,000 annual tuition in advance.

A month later, Shannon Brasher went to the police and Meaux's secret life was exposed. The hideaway functioned as a party room where, with drugs, jewelry, and perhaps the promise that he would make them stars, Huey enticed dozens—maybe even hundreds—of young girls to pose for him and allegedly to have sex. The pictures of nude children are sufficient to convict Meaux of possession of child pornography, a third-degree felony that carries a two-to-ten-year sentence. If Meaux was trading photographs across state lines, as Officer Wright suspected, the charges could be stepped up to a federal offense, with a maximum sentence of twenty years. If the prosecution proves that Meaux had direct sexual contact with a minor—there are many of the confiscated videos that do so, Officer Wright has indicated—Meaux could face life in prison.

Shannon Brasher's $10 million civil suit alleges that Meaux molested her as early as the age of nine and that the abuse continued for sixteen years, until 1995. For six years, Huey lived with her and Stacy and their mother, Nancy. After Huey and Nancy spilt up in 1984, he still saw Shannon frequently. Many times he said he loved her, and he always referred to her as his daughter. Her picture was on his mantelpiece at home, and he encouraged her sibling relationship with Ben, often asking her to take Ben to the movies. When Huey took Ben to Disney World, he took along Shannon and her sister. Brasher had had her share of hard times, including a serious cocaine habit. People around Sugar Hill remembered her frequently showing up in a disoriented state and asking Meaux for money. He would cough up the dough and always blamed the guys she was dating and the bad crowd she ran with. He even paid for some of her drug rehab sessions (Brasher has been through eight rehabilitation programs). But Brasher tells a different story of her relationship with Meaux. She attributes her drug addiction and her dependence on Meaux to years of abuse by him. "He used his closeness to her as well as drugs later to literally get in her pants," said her lawyer Dick DeGuerin. Nor were Shannon and her sister, Stacy, necessarily the only family members abused. Following Meaux's arrest, 48-year-old Georgia LaPoint told the *Houston Press* that she had been fondled by Meaux between the ages of six and twelve. "He's always been a very warped, perverted man," she said. "And he still is."

Ben hasn't spoken to Huey since last September. Although Huey wrote Ben almost every day while he was at Outward Bound, Ben never replied. Officer Wright told me that when informed of his father's arrest, the boy said he was glad. The kid had finally beaten the old man. But with his dad in jail, the guardianship of Ben became hotly contested.

After he was arrested, Meaux met bail bondsman Edd Blackwood to sign papers and discuss the situation. When Ben's name came up, Meaux appeared to be in denial. "He's mad at me. He won't talk to me now," he told Blackwood. Even though Huey knew that Ben had turned him in, his son's welfare was still foremost on his mind. He instructed Guy "Buddy" Hopkins, a Montgomery County lawyer he'd known for thirty years, to take care of Ben's guardianship and protect his inheritance. A Montgomery County court appointed Hopkins temporary guardian and appointed another attorney, Elizabeth Woodward, to represent Ben's interests. Woodward went to see Ben in Tucson, along with Londa May, the counselor hired by Huey last summer.

According to Wright, the three met in an office at the school, and Woodward asked Ben to sign papers appointing Hopkins his temporary guardian. When May asked Ben to accompany her to the airport, supposedly to drop off Woodward, Ben became suspicious. Wright had told Ben to call him if anyone tried to get him to sign anything or to take him away. Ben went to another room to call Wright. Wright asked him if there was a way out. Ben said there was and ran down a hallway and hid while Wright called the Arizona police.

At the urging of Dick DeGuerin—who has since called the incident an attempted abduction and alleged that May, Woodward, and Hopkins, among others, were co-conspirators—Ben was brought back to Houston and placed in a shelter by Child Protective Services, where he visited with Shannon Brasher almost daily. He insisted that he didn't want one of his father's friends or lawyers as his guardian. He wanted Shannon. After six weeks at the shelter, Ben returned to school in Tucson while the court continued to search for an appropriate guardian. DeGuerin's proposal that Brasher be named temporary guardian was turned down.

The legal dog pile shows no sign of ending. Obviously one of the issues in all the civil litigation is Meaux's net worth, which was initially reported in the newspapers as $30 million. It is now thought to be between $2 million and $3 million. Hilda and Huey's divorce is proceeding, and she is being considered for guardianship of Ben, who has no other family in Houston besides Shannon, Stacy, and their mother. The criminal trial is not expected to begin for several months.

The End of Innocence

IN THE HISTORY OF ROCK AND ROLL, the list of incidents involving older men and underage females is long, beginning with Chuck Berry, who served time for violating the Mann Act; wild man pianist Jerry Lee Lewis, who almost destroyed his career when he married his 13-year-old cousin; and Elvis Presley, whose future wife, Priscilla, moved into his Graceland mansion when she was 15. The twisted dynamic persists: More recently, Bill Wyman of the Rolling Stones at 53 was briefly married to 14-year-old model Mandy Smith, and Eagles member Don Henley was inspired to write "Dirty Laundry" after a well-publicized incident involving illicit drugs and a female under the statutory minimum.

Sex, drugs, and rock and roll stood for an entire generation's rebellion against the music and morals of the past. Back in the seventies, we were enjoying ourselves too much to notice that Huey was already in his forties. We all grew up eventually; Huey never did. Of all his friends in the music business, Jim Dickinson, summed it up best: "When you met Huey, you sensed something greasy and criminal about him. It was always there. Now we know what it is. The music and the sex were inseparable. He was still producing. He couldn't let go. He was still at the studio, still auditioning in his own way."

In early April I went back to Sugar Hill for a last look at the secret world of Huey Meaux. Papers were strewn all over the place. Snapshots were still tacked to the walls. A photograph of Ben was framed behind his desk. A gag license plate on a wall read "Of All My Relations, Sex Is Best." The scene inside the playroom was chilling. I could see two jars of mannitol, a white powder diuretic frequently used to add bulk to cocaine; a bar with bottles of grain alcohol and cherry-flavored sloe gin on the top shelf; a happy face and a message scrawled in pen on the wall-size mirrors—"Shannon, Denise & Lorinda friends for life + after"; and a metal box containing empty bottles of Percodan, Tylenol 3, and Valium. Everywhere, there were piles and piles of photographs.

I had wanted to believe in Huey Meaux's innocence. Now I felt repulsed. "Damn it," I hissed through my teeth. I was damning Huey and damning myself for being conned. I walked into the light of day with the feeling that I couldn't bear to see him. It was a sad conclusion to a fabled career and to a friendship. And it wouldn't help to hear a song sung in the heartbreak key. ♥

General business correspondence, 1973-1986
General music, promotions correspondence, 1973-1986
Artist correspondence, submissions, sheet music, 1973-1986
Bills, receipts, invoices, 1974-1986
Printed material, promotions, letterhead
Studio session notes; radio production sheet, 1978
Freddy Fender Correspondence, related correspondence, legal records and contracts, 1975-1983
Legal records, contracts, 1976-1983

96-384/18 Popular and music industry magazines, publications
Notes, business cards
Freddy Fender correspondence, related correspondence, contracts, ca. 1982
Tour information, tickets
Canceled checks, 1963
Printed material, letterhead, forms

96-384/19 Bank records, 1961-1963; 1972-1973
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General business correspondence, 1972-1981
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Valentine and Valentine insurance
Check stubs, 1965-1966
Tax exempt account numbers
Houston Records, Inc.
1967 miscellaneous receipts
Office furniture showcase
Canceled checks, 1977-1978
Deposit receipts, 1977-1978
Freddy Fender correspondence, 1975
Personal correspondence, printed material
Lyrics, sheet music
Artist correspondence, submissions [includes 7" records], 1970-1975
Crazy Cajun radio show fan mail, 1974
General business correspondence, 1966-1972
Bills, receipts, invoices, 1963-1973
General music, promotions correspondence, 1961-1974
Notes, appointments ca. 1967
Printed material, letterhead, forms
Business name affidavit, JLP Corporation

Meaux's French Program receipt book, 1958-1959

96-384/21 Meaux letterhead, envelopes
First Annual Texas Crawfish Festival information/venture booklet, 1983
Deposition: Huey P. Meaux v. Scepter Records, 1969
Artist correspondence, submissions, 1985-1986
Popular and music industry magazines, publications, 1978-1992
Shamrock Broadcasting Co., Board of Directors Minute Book, 1947-1957
Cashbook, 1966
Daybook, 1965
Daybook (cash) 1966
Cork Club standard diary, 1968
Glenn McCarthy Productions minute book, 1948-1952

96-384/22 Warren Storm Photograph
Popular and music industry magazines, publications, 1978-1992
Huey Meaux and Freddy Fender Photograph
Two Drawings
Reel to Reel "The Waltz You Promised Me"
25 Audio Cassettes

96-384/23 Artist Correspondence, submissions, demo tapes 1986-1991
Grand Prize Music
Doug Sahm Fan Letter; Cajun Records Letter 1978
Jim Donley 8-track tape; unknown cassette
Contacts of Lightning Hopkins, Stock Certificates 1950-1975
Fender/Meaux Clippings 1961-1979
Starflite Promotional Clippings
Quinn Recording Co. Copyright Contracts, Royalty Agreements, 1946-77
Capri and Alamo Records
Gold Star Recording Studio: Artist Contracts, Correspondence, Photographs, Printed materials. 1947-60; 1980.
Vandalarm Contracts
Royalties Grand Prize Music
Gold Star Recording Studio
Artist Career Advancement Agreement
Artist Career Advancement (second response)
Crazy Cajun Records: Ordering Correspondence, Orders Filled 1989, 1-4
TV Mail Orders (KLFY-TV), Crazy Cajun Records, 1978
Crazy Cajun Records TV mail orders 1978. 6.

96-384/24 MEI -Tax Shelter -LP PKGS

Freddy Fender promotional material
The Champagne Bros. CC. 1014
CC 1014-The Champagne Bros. Tax Shelter Package
CC 1066 Juke Box Hits of: Garner State Park
CC 1026 Danny Epps "Laid Back Country Picker"
CC 1096 Doak Snead Think of Me Sometime
CC 1097 Mandrake
Disneyland Caricature
July '82 AD Response, Artist Career Advancement July 20, 1982
Artist Career Advancement File #2 -1-2
Metromedia, Flatwater Enterprises
Mickey Moody BMI Papers
Mickey Moody Custom Records
Notice of VSC, Flatriver Music, BMI
Flatriver, Republic National Bank
Flatriver, Robbins Music (Cates Bros.)
Weldon Dean Parks
New York Times Publishing, Flat River Music
Royalties, Flatriver Music
Edward Allen Shelton, Star Roulc, Iberia, MO. 65486, 5745 Rockhill Rd., Kansas City, Missouri, 64110
SkyFlyer (Great Believers)
Sweet Smoke (Great Believers Prod)
Sam Winkelmann, Mickey's Monkey Music and Crazy Cajun Music
Don Michael Young (Ham Brother's Band)
Mickey Moody
Mickey Moody II
Mickeys Papers
Robins Music, Flatriver
Warren L. Ham, 5797 Sixth Avenue, Fort Worth, Texas 76100
Jerry W. Biscamp (Mickey's Monkey Music)
Tammy Brooks (Great Believer's Prod.) Released
Music Enterprises, Inc. accounts S-Z, 1985-1986

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Acuff-Rose artist songbooks
Music industry magazines, publications
Songbooks
Guest book: Freddy Fender appreciation night, San Antonio, February 17, 1976
Artist correspondence, submissions [including cassettes, 7" records]
Crazy Cajun Records accounts, bank records, 1975
Contracts, legal records (catch all box), 1970; 1977-1978
General music, promotions correspondence, 1975-1976
Meaux, Fender interviews, undated
Notes
Crazy Cajun printed material, record labels

Crazy Cajun accounts, 1977

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Acuff-Rose artist songbooks

96-384/27 Promotional materials including Freddy Fender, press releases, ca. 1975
Clippings
Studio construction proposals, 1971-1972
Gold Star Recording Studio miscellaneous receipts, 1965
Huey Meaux Personal, business correspondence, accounts, 1976
Huey Meaux Productions check stubs, 1964-1965
Freddy Fender concert information, returns, 1983; 1985
Lyrics, sheet music, notes
Album songlists
General music, promotions correspondence, 1971-1979
Artist correspondence, submissions, contracts, 1979-1981
General business correspondence, notes, 1972; 1981-1983
Personal correspondence, notes, 1975
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State Bar of Texas, 1963

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Popular and Music industry magazines, publications
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96-384/30 Gold Star Recording Studio:
- Check stubs, 1966-1967
- Miscellaneous correspondence
- United Gas Company
- Store license, 1967

JLP Corporation, corporate file
Promotional clippings, record charts, Freddy Fender, Doug Sahm and others, 1975-1976
Artist Correspondence, submissions, 1976-1977
Notes, song lists
Personal correspondence, 1969
Recording contract
ACA-Gold Star Recording Company:
- Miscellaneous receipts, 1965
- Schedule of Accounts Sold, 1965-1966

Gold Star Recording Company:
- Utilities, telephone, 1965-1967

Personnel records and reports, 1966-1967
Correspondence, 1965
Petty cash tickets, 1965
Sidney J. Wakefield record pressing accounts, 1965
Cashbox magazine, 1970-1979
Billboard magazine, 1970-1979
Artist correspondence, submissions, 1975
Bill Gavin Reports, 1968
Crazy Cajun music catalog, March 1976
Other record catalogs
General music business correspondence, 1971
Gold Star Recording Company blank checks

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96-384/32 Music industry publications, magazines, catalogs

96-384/33 Freddy Fender (Baldemar Huerta):
Miscellaneous
Clippings, Articles
Publicity (Photographs and Negatives) 1981
Midem
Farm and Ranch Club
Auto and Property Insurance
Australia
Mexican Border
Publicity 1983
1981
Translations
BMI Papers
1983
Bookings
Silver Eagle Bus number 1
Silver Eagle Bus number 2
Miscellaneous correspondence, through 1975
International Fan Club Organization Mailing
Chicano Enterprises, Incorporated:
Insurance Miscellaneous and Auto Papers
Telephone Deposit, Utilities, Receipts
The Tex-Mex Cape
"She Came to the Valley"
Promotional Expense
Writers
Borley et. al. v. Chicano Enterprises, Inc.
Hartfield - Zodys Inc.
Las Vegas

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Artist submissions (cassettes), 1971
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Invoices, 1978

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Correspondence, accounts payable, 1961
Bank statements, April - August, 1977-1978
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Ashton Venture bank statements, 1978-1980
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Lyric sheets, demonstration records (2)
Huey Meaux business cards
Songbooks

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Talent directories
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Billboard Buyer's Guides, 1976-1978
Music industry magazines, publications

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Clippings

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Real estate correspondence
Artist correspondence, submissions, 1979-1980
Lyrics, records, cassette submissions
Popular and music industry magazines, 1977-1980

96-384/8 Phone message log, 1984
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Songbooks, 1970-1980
Recording Supply catalog
Popular and music industry magazines, 1967-1976

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Freddy Fender William Morris contract
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Check stubs, 1962

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Sugar Hill Studio recording session reports, 1973
Crazy Cajun notes, receipts, 1960
Vandalarm Systems, Inc. financial records, bills payable, 1963-1964
Olivetti Underwood typewriter service manual
Correspondence, 1968
J. L. Patterson, Jr. personal accounts, 1966
P & G Products bank statements, 1963-1964
Century Custom Recording Co., deposits, 1963-1964
Job sheet forms, expenses
Radio station music format study report
The Cork Cub, ca. 1967-1971:
- Correspondence
- Photograph
- Liquor orders
- Equipment manuals

Gold Star Recording Company corporation income taxes, 1957-1968
Gold Star Recording Company misc. tax forms and papers, 1965-1969

Gold Star Recording Company corporation franchise taxes, 1958-1969
Phone message log, January-March, 1970
Letterheads
Gold Star Recording Co. bills payable, bank statements, 1969
William Morris Agency, authorization papers for representation of "The Bubble Puppy", 1969

96-384/12 Miscellaneous notes
Product catalog, Best Electronics Windings
Sugar Hill receivables A-Z, 1989
Sugar Hill daily report ledger, 1990-1991
Sugar Hill invoices. numerical 1989, #83834-84478
Modern Music Ventures, Inc.:
- Engineer time sheets, payables A-Z, 1990
- Telephone bills, 1990
- Musician fees I, 1989
- Payables, 1990
- Musicians time sheets, 1990
- Void musicians payables, 1988-1990

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- Invoices A-L, 1990, yellow/white alphabetical, pink numerical
- Musician fees II, 1989
- Void checks, payables I, 1989

Sugar Hill recording session invoices, 1989
Sugar Hill recording session calendars, 1990
Modern Music Ventures, Inc. telephone bills, 1990
Rick Gonzales tickets, show notes, June 29, 1990

96-384/14 Omnibank Record Account, paid invoices and bank statements, 1990
Studio time receipts, 1985-1990
Popular magazines with music related articles, 1978-79
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General business correspondence, notes, 1981-85
Artist correspondence, submissions, lyrics, ca. 1973
Miscellaneous business cards, notes, receipts, ca. 1982
Vandalarm instructions

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Popular and music industry magazines, publications, 1975-79

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Bank and tax records
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General business correspondence, 1964-1967
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Music correspondence, 1966
Artist contracts
Lyrics, creative works
Crazy Cajun, MEI legal forms

96-384/71 Photographs:
Duke/Peacock promotional musician photographs, ca. 1960-1970
Huey Meaux:
Personal, general, ca. 1940-1980
Meaux: Awards, professional gatherings, studio shots, personalities
Sugar Hill exterior, studio shots
Old promotional photographs
Freddy Fender
Joey Long, Freddy Fender, Brock Street Mafia
Texas Rice Festival, October 1977
Photographs
Slides:
Greasy Wheel, Freda and The Firedogs, Clifton Chenier, Doug Sahm and Linda Wells, Tommy McClain, color studio shots, unknown concert, office, equipment shots, vacation, nature, Sugar Hill studio party, studio, office shots, people, Freddy Fender and Charo CMA Awards, Fender-Sugar Hill, 1968-1979
Negatives
Mickey Moody personal, 1976

96-384/72 Duke/Peacock Records:
Transfer ledgers, Duke Records, 1967
Harry Fox, financial summaries, 1963
Bobby Bland accounts
Peacock Records ledger, 1967; 1970-1972
Little Jr. Parker accounts, 1954-1955; 1958-1961
Sensational Nightingales accounts, 1954-1958
Peacock Records pressing records, 1958; 1962-1968
Duke artist personal accounts, Miscellaneous H-M
Sensational Nightingales sales accounts, 1963-1966
Lion Publicizing Company royalty statements, 1962-1964
Herman (Jr.) Parker sales accounts, undated
Artists Dropped accounts, 1961-1964; 1966
Library of Congress Form U [copyright register], 1962
Duke Records audit, 1968; 1970; 1971

Miscellaneous correspondence, 1961

96-384/73 Crazy Cajun bank statement photostats, 1962-1963
Tribe Records bank statement photostats, 1963
Crazy Cajun check stubs, canceled checks, 1962
Crazy Cajun Publications writer royalty statements, 1962
Notes, messages
Bills, receipts, invoices, 1962-1969
Artist correspondence, submissions, ca. 1965-1976
General music, promotions correspondence, 1962-1976
Record charts, singles lists, 1966
Popular magazines, catalog
Goodyear Tire radio advertisements, 1959

96-384/74 Peacock/Duke sheet music, arrangements

96-384/75 Meaux/Fender promotional clippings
Bank records:
- Duke Records bank statements, canceled checks, 1957; 1965-1972
- Duke Records check stubs, 1967-1970; 1972
- Ultra Modern Products check stubs, undated

96-384/76 Peacock/Duke Records:
- Royalties, 1971
- Check stubs, 1968

Duke Records sales journal, 1963
Bank statements:
- Buffalo Booking Agency, 1962-1963
- Don Music Company, 1966-1972
- Evelyn Johnston Trustee, 1973

Deposit records:
- Peacock Records, 1967
- Duke Records, 1966
- Don Robey, 1961; 1967

Don Music Company journal, 1963-1967
Copyrights

96-384/77 Duke/Peacock Records:
- Accounts payable, 1968
- Ledgers, 1954-1955
- Dixie Humming Birds accounts, 1959-1966
- Bobby Bland accounts, 1965
- Miscellaneous A-D, 1962-1966
- 3 year audit, 1968-1970
- Bobby Bland royalties
- Royalty transactions, addresses to 1968

Record inventories, 1955-1956
Correspondence, 1961-1973
Invoices, 1969-1970
Recording session accounts, data 1969-1971
Union contracts, 1971
Tony Washington
Ira Tucker
Julia Richardson, New Orleans, lead sheets
Correspondence, 1968
Hightower, Rev. N. (Cherokees)
Company information, session rates
Royalty advances, 1971
Notes, receipts, business cards
Huey Meaux:
Bills, receipts, invoices
Notes
MEI legal correspondence, records, 1965-1976
General business correspondence, 1977
Artist correspondence, submissions, 1966; 1976
General music, promotions correspondence, 1974-1976
Other company records catalogs

96-384/78 Bank records:
MEI check stubs, deposit slips, 1972-1978
Pretty Eyes Productions check stubs, 1970-1971
Crazy Cajun Records check stubs, 1969-1978
Big "H" Sounds Distributing, 1977-1978
MEI receivables, 1978

96-384/79 Peacock/Duke Records:
Invoices, 1973
Royalty ledgers:
Bells of Joy
Bobby Bland
Artist accounts:
Miscellaneous A-B, 1952-1963
Songwriters, Lion Publishing, 1956-1966
LP 107 Robinson and James ledger, 1962-1964
Variety LP 206 ledger sheets, 1967
Don Music Co., current [ledgers], 1962-1967
Peacock Daily record report, orders, August 8 - October 19, 1955
Duke/Peacock records on hand, 1955-1956
Operating/promotions ledger sheets, 1954-1961
Royalty earning statements, 1966-1968
Sales in Texas, 1956
Peacock Records ledger, 1972

Duke Records sales journal, 1964
Ralph's Record Manufacturing Company, 1954
Peacock sales journal, 1963-1964
Promotional material
Peacock Records three month audits, 1970-1972
Bobby Bland sales, 1966-1967
Other accounts, financial statements, ca. 1960

96-384/80 Peacock Records Royalties Ledgers:
1961
1962
1963
1964
1965
1966
1968
1969
Peacock Records, Incorporated:
Accounting 1960-1968 (1)
Accounting 1960-1968 (2)
Invoice Summary for Audit #1-B, 1969
Invoices Summary for Audit #2-B, 1968
Salaries, 1967
Peacock/Duke Artist Accounts 1956-1968
Miscellaneous "N"
Miscellaneous "O"
Miscellaneous "P"
Miscellaneous "S"
Miscellaneous "T"
Miscellaneous "V"
Miscellaneous "W"
Duke, S. J., bank accounts, 1962
Don Music Company Royalties Ledgers:
1968
1969
1970
1965
Lion Publishing Company Royalties Ledger 1965-1967
Duke Records, Summary of Royalties Paid, 1968-1970
Duke/Peacock Royalty Ledger, 1968
Amusement Tax Receipts, 1945-1958
James Bolden Clippings, 1984

96-384/81 Duke Records, Inc. accounting ledger, 1955-1964
Peacock Records, Inc.:
Accounting ledger, January 1- June 30, 1971

Recaps ledger, January 1- June 3, 1971
Accounting ledger, July 1- December 31, 1972
Accounting ledger January 1 - June 30, 1970
Royalty payment sheets, 1966-1968
Ledger, 1953
Studio schedules
Sheet music
Song titles
General music, promotions correspondence, 1961-1976
Personal correspondence, clippings, 1955-1960
Legal records, contracts
Artist submissions, lyrics
Miscellaneous lead sheets
Lyrics, Allen Scott

96-384/82 Clippings
Orders, 1987 Nothing
Recording session track reports, 1983
Artist Correspondence, submissions, 1985
Scripts
Song lists, inventory, Crazy Cajun catalog
Deposit records, royalties statements, 1975-1986
Bills, receipts, invoices
Personal correspondence, contracts, 1978-1987
Legal correspondence, contracts, 1978-1987
Legal records, correspondence, MEI
Legal correspondence, records, contracts, concerning Freddy Fender, 1977-1987
Miscellaneous office records, printed material
General music, promotions, correspondence, 1977-1987
Notes, messages, business cards
Norma (carbon papers)
MEI worksheets
Norma's songs
AALAND Construction invoices
Voided Checks, all banks
MEI accounts receivable
Small Tools #4
AALAND Job #4A 23 57 2257
AALAND, schedule of A/Pay
MEI YE, 1981
MEI chart of accounts
Schedule first month A/Receipts
Oak Creek amortization schedule
Pretty Eyes
Blank worksheets

Oak Creek Berry Property Management Inc.
Oak Creek, accounts payable
Bee County Tracts
Real Estate 1981
Aaron Schecter, correspondence
Personal correspondence, legal records 1981-1986
Sugar Hill Studios; Rates Information; press release
General business correspondence, 1983
Freddy Fender tunes including tapes and records
Ray Mendinghall handwritten lyrics

96-384/83 Music Enterprises, Inc., deposit statements, 1976-1979
Checks written, deposits summaries, 1977-1978 Nothing
Bank accounts balance summaries, October 1977 - September 1978

96-384/84 Music Enterprises, Inc. bank statements, canceled checks, 1980-1984
Music Enterprises, Inc., check stubs, 1984
Record inventory checklists, ca. 1984 Nothing

96-384/85 Exclusive recording artist contracts
Miscellaneous contracts; unused, unbound Nothing - All unused
Standard uniform writer's contracts
Writer contracts
Standard uniform song writer's agreements

96-384/86 Other expenses
May 1976; June 1976
Hotel
Airline
Freddy Fender--expenses, 1976
Paid receipts, MEI and CEI
Tickets to Freddy Fender's Annual Lone Star Concert
Freddy Fender:
    Expenses, 1975
    Paid bills, 1975
Checks and deposit slips

96-384/87 Meaux vs. Fender:
    Depositions:
        Baldemar Garza Huerta, Volume I
        Joseph Saraceno; Hollywood, California, Tuesday January 15, 1980
        Leonard Korobkin; Los Angeles, California, Friday December 14, 1979
        Huey P. Meaux

And answer of Baldemar Garza Huerta (Freddy Fender), Volume II
Richard Howard; Los Angeles, California, Thursday January 10, 1980
Larry Baunach, Volume II, Los Angeles, California, Thursday January 11, 1980
Robert B. Davis, Los Angeles, California, Friday January 11, 1980
Larry Baunach, Los Angeles, California, Friday December, 14, 1979
Leonard Korobkin; Los Angeles, California, Friday December 14, 1979
Donald E. Biederman, Los Angeles, California, Friday December 14, 1979
Larry Baunach, Los Angeles, California, Friday December 14, 1979
Charles L. Moss
Original exhibits; CASE: Huerta vs. Meaux; Deposition of Leonard Korobkin
Copy exhibits; CASE: Huerta vs. Meaux; Deposition of Leonard Korobkin

96-384/88 Recording services invoices
Receipts:
1975 (4) NOTHING
1975 (3)
1975 (2)
1975 (1)
1973 and 1974
Through 1972
Accounts paid 1972
Distribution list (record sales)
1972 Christmas cards

96-384/89 Bank check stubs:
1st Pasedena State Bank (Apollo promotions)
1st Pasedena State Bank (The Music Building)
1st Pasedena State Bank (Music Unlimited)
Pasedena National Bank (Music Enterprises Incorporated)
Pasedena National Bank (Artists Unlimited)
Pasedena National Bank (Recording service)
Gulf Coast State Bank (Crazy Cajun Music Company)
Gulf Coast State Bank (Huey P. Meaux Producer)
Gulf Coast State Bank (The Music Building)
Gulf Coast State Bank (Tribe Records)
Miscellaneous bank statements, correspondence and envelopes

96-384/90 Telephone Records:

- While you were out forms:
  - October 5 - November 2, 1976
  - July 14 - August 3, 1976
  - June 22 - July 14, 1976
  - June 7-22, 1976
  - April 11 - July 19, 1972
- Telerecorder:
  - February 17 - March 8, 1976
  - March 8 - April 28, 1976
  - May 3 - June 4, 1976
  - October 7-31, 1976
  - December 29, 1976 - January 21, 1977
  - November 3 - December 1, 1976
  - March 15 - April 30, 1976
  - August 8 - September 4, 1975
  - September, 1975
  - July 18 - August 8, 1975
  - June 18, 1975
  - April 14, 1975
  - December 3-23, 1975
  - January 22 - February 23, 1975
  - November 11, 1975 - January 10, 1976
  - March 3 - April 10, 1975
  - March 21 - May 15, 1974
  - February 6 - March 19, 1974
  - December 26, 1973 - February 6, 1974
  - May 15 - July 9, 1974
  - July 11 - September 9, 1974
  - May 13 - June 18, 1975
  - September 10 - November 7, 1974
- Journal: number 1800

96-384/91 Cash tickets-receipts, January - October 1969

- Petty cash tickets
- Accounts paid (Crazy Cajun Music)
- Bills paid-November - December, 1969
- Cash receipts, Huey P. Meaux:
  - 1970
  - 1969
- Tanner and Texas
- Accounts payable, 1969
- Diner's Club
- International Business Machines (I.B.M.)
- Fred Much, attorney

William Neal, loan
0138-M-T.N.T., Huey P. Meaux, G.E.H.
Jung Factors, Incorporated
Recording service
8 Legal pad with various notes
"While you were out" messages
9 Notebooks of "while you were out" forms

96-384/92 Music Unlimited:
- Journal voucher:
  - January 1966
  - December 1965
  - November 1965
  - October 1965
  - September 1965
  - August 1965

Marilyn Von Steiger, Trustee, Huey P. Meaux
Recording services studio:
- Journal voucher:
  - September 1966
  - January-February 1967
  - March 1967
  - April-May 1967
  - June 1967
  - July-August 1967
  - July 1966
  - August 1966
  - October 1966
  - November 1966
  - December 1966

Crazy Cajun Enterprises:
- Audit file, 1963
- Excise tax file
- Social security file

The Music Building:
- Journal Voucher:
  - May 1966
  - July 1965
  - August 1965
  - September 1965
  - October 1965
  - November 1965
  - December 1965
  - January 1966
  - February 1966
  - March 1966

April 1966
June 1966
July 1966
August 1966
September 1966
October 1966
November 1966
December 1966

Music Enterprise:
Partnership Income Tax return

Music Unlimited

Artist Unlimited:
Journal Voucher:
December 1966
November 1966
October 1966
September 1966
August 1966
July 1966
June 1966
May 1966
April 1966
February 1966

Recording service studios, Income tax file

Tribe Records:
Journal Voucher:
January 1965
April 1965
May 1965
June 1965
September 1965
October 1965
November 1965
December 1965
January 1966
February 1966
March 1966
April 1966
May 1966
June 1966
July 1966
August 1966
September 1966
October 1966
November 1966
December 1967

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Notes, business cards
Huey Meaux Productions check stubs, bank statements, 1963-1964
JLP Corp. & HSP Corp. ledger pages, January - June, 1965-1966

96-384/57 Music Enterprises, Inc., Tax Records 1971-1973
Music Enterprises, Incorporated, Music Correspondence to be refiled
Huey Meaux, pending File
Cheryl Brandt, tax returns and statements
Artist Contract, Fidencio Garza
Radio Station, (1960-1970), included is artist correspondence; radio promotion pamphlets; clippings; business correspondence; secret map to the Hidden Treasure of the KLEF; Listening Audience, 1964; Coverage map, 1964; photographs; KCOH radio station; William Brown, "paralyzed after alleged cop beating"
Radio Surveys, hit lists, 1975
Republic National Bank of Houston
East End State Bank
Grits and Gravy Productions, Incorporated, Deposit Guaranty National Bank
Gulf Coast State Bank
Airline Bank, Music Enterprises, Incorporated
Industrial State Bank
Music Enterprises, Incorporated, Deposit Guaranty National Bank
Pretty Eyes Productions, Ltd., Deposit Guaranty National Bank
Republic National Bank, Recording Studio
Gulf Coast State Bank, Winnie Properties
Airline Bank, check stubs, 1970-1971
Studio Schedules, 1978
Sugar Hill Studios, Promotion and Publicity
Sugar Hill Studios, News Clippings
Miscellaneous papers; artist submissions; sheet music 1971-71; 1994 Garfunkel record; biography on Raymond Acevedo of Menudo, (including clippings and photographs; biography on Fats Domino
Notes, business cards
Sugar Hill Art (3 slides, one photo, of Sugar Hill studios)
Song mastering, recording worksheets
Clippings (including nude centerfold of Henry Kissinger)
Personal correspondence 1970, including a telegram from Larry King, and note from daughter Shannon

96-384/58 Artist submissions: cassettes

96-384/59 Artist submissions: cassettes, 7" records
What's a Sunset Without Jesus? The Larry Meaux Story, George Clouse
Meaux family scrapbook

96-384/60 Freddy Fender correspondence
General business correspondence, 1982
Magazine rates
Writers (includes mail log, 1969-1970)
I-A telephone calls, 1968
Miscellaneous including license and financial information, Disneyland records catalog, 1968
Freddy Fender Expenses, 1983
Promotional printed material, forms including "What is a Cajun" by Bob Hamm, and two promotional posters, Los Relampagos del Norte and Cornelio Reyna
Home protection equipment
Pictures of Bobby Spears "The Stockyards" Flash (Nine Photographs)
Notes, messages, addresses, business cards, stationary, and a menu for Big Boy Restaurant
Freddy Fender Mexico appearances, February 1976
Artist correspondence, submissions, 1962-1973
Bank records, statements, 1962-1973
Receipts, bills, invoices, 1962- 1973, 1983
Sheet Music
Record charts, play lists 1979
Personal correspondence, accounts, 1962-1973
General Music, promotional correspondence, 1964-1973, 1983
Royalty statements, 1973, 1983, 1986
General business correspondence, 1964-1973
Contracts, legal records 1962, 1972, 1982-1986
Employee time sheets, 1989
Reimbursements, 1989-1990
Insurance
Orders
Orders and inventory, 1979
Orders, 1978-1979
Orders, 1979
Orders, 1980-1981
Orders, 1980
Music business correspondence, printed material
Fingers, office supply invoices
Personal Resumes
Rental Properties
Chart Positions, tracking sheets, ABC Records, 1975
General music, promotions correspondence, 1977-1986
Artist correspondence, submissions photos, sheet music, song scripts

96-384/61 Peacock Records:

Bank statements, canceled checks, 1964-1967; 1971-1972; 1975
Check stubs checks - sessions for Peacock 64-67

96-384/62 General music, legal correspondence, 1965; 1985-1988
Notes, clippings, messages
Copyright reports, 1981-1983
Song lists, master recordings lists
Meaux fan mail, 1959
Bills, receipts, invoices, 1961-1986
Artist correspondence, submissions, 1972-1987
Sheet music, lyrics
Michael Ochs, invoices
Energy Commission License, 1981
Artist contracts, MEI legal records, 1969-1994
Insurance Group, Hartford Life Insurance Company, 1970-1973
Expired insurance policies
Automobile papers: expired, titles, insurance, 1973-1976
Other medical and insurance records, 1981-1983
Hospital insurance: claims pending
Hospital insurance: claims complete
VEST: group insurance
BEST: group hospitalization

96-384/63 J. L. Patterson, Vandalarm Systems:
- Contracts
- Printed material
- Correspondence, contracts, technical specifications
- Power of Attorney
- Bank statements, 1965-1966
- Deposition, 1965

J. L. Patterson, Gold Star Recording Company:
- HSP Corp. unpaid invoices, 1966
- Personnel records, Gold Star and Vandalarm
- Gold Star and Vandalarm financial statements
- Pro Forma of combined assets of recording company and alarm company, January 1, 1964
- Financial notes
- Insurance information, policies
- Employee records and quarterly reports, 1964-1965
- Sales tax reports, 1965-1966
- Sales tax permit
- Sales and use tax general information
- Texas Employment Commission, status reports, 1965-1966
- Letter to creditors
- Invoices, 1965-1967
- Freight and Express invoices, 1965

Ameriline corporation invoices, 1965
City Office Supply invoices, 1965
Capps and Company, Inc. invoices, 1965-1967
Gates Radio Company invoices, 1965-1967
Miscellaneous receipts, 1966
Daily sales and cash reports, 1965
N. Merbach invoices, 1967
Check stubs, 1964-1965
Artist contracts:
John Doughty
William Larry Randolph
Robert Dasco Keith, Jr.
Big Sweet
Daniel R. Sanchez
Ramond Salazar aka Ray Regal

96-384/64 Music industry publications, 1970-1971, 1990
Newspapers, Teen Town articles included, 1965-1976
Personal clippings, correspondence, insurance papers
Meaux, Music Enterprises stationary and printed material samples
Freddy Fender correspondence
Notes, chart rankings
Legal records, contracts, including Freddy Fender
Artist correspondence, submissions, including cassettes, 1981-1987
General music, promotions correspondence, 1981-1983

96-384/65 Popular and music industry magazines, publications, catalogs, 1976-1977
Clippings, 1976-1977
Office supply catalogs
Christmas cards, 1974

96-384/66 Phone message logs, 1971-1973
MEI, Flat River Enterprises bank records, 1972
Meaux personal correspondence, 1971; 1987
MEI bills, receipts, invoices, 1971-1972
Notes, messages, business cards
General business correspondence, 1971-1972
Gold Star Recording Company, business correspondence, 1964
Artist correspondence, submissions, 1964; 1972; 1986-1988 [including cassettes, 7" records]
General music, promotions correspondence, 1971-1989

96-384/67 Meaux address books
Crazy Cajun ledgers, 1960
Music industry magazines

Bills, receipts, deposits, 1959-1970
Personal correspondence, 1963-1971
Lyrics
Song lists, inventory, radio station and distributor addresses, ca. 1970
MEI legal correspondence artist contracts, 1966; 1970
Artist correspondence, submissions, 1961-1970
General music, promotions correspondence, 1963-1970
Correspondence; music business, personal business, miscellaneous, 1971
Correspondence, 1972
Correspondence, miscellaneous, 1973
Record Service Studios, journal vouchers, August, September, November, December 1965; January, April, June 1966
Crazy Cajun records bank statements, photostats, 1963

96-384/68 Personal correspondence, 1959-1968; 1984-1987
Personal bills, receipts, invoices, 1957-1962
Meaux Barber Shop, Crazy Cajun Records, Tribe Records, bank statements, 1961-1964
Meaux Barber Shop, Crazy Cajun, records bills, receipts, invoices, 1960-1966
BMI foreign royalties statement, 1964
Notes, messages, business cards
Legal, financial correspondence, 1961-1967
Artist correspondence, 1961-1965
General music, promotions correspondence, 1961-1970
Miscellaneous printed material
Huey Meaux Music Productions, check stubs, invoices, 1963-1964
Saravia and Law Family, personal correspondence, 1981
Singles chart lists, radio play lists, record catalogs, 1977-1988
Freddy Fender Family:
- Personal correspondence, financial records, legal records, accounts, 1979-1981
- General music, promotions correspondence, 1971-1989

96-384/69 Duke Records Special bank accounts, statements and canceled checks, January 1967 - June 1971
Lion Publishing Company bank statements and canceled checks, 1966-1970

96-384/70 Meaux Barber Shop:
- Bills, receipts, correspondence, 1957-1958

Ray Rush (MEI):
- Gold Star Recording receivables, 1965-1967
- Notes, messages

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"C"
Jessie Mae Renfro
Miscellaneous "S"
Miscellaneous "R"

96-384/102 Miscellaneous "A"
A-1 Trash service
Alexandrite Corporation
Ambassador
American express
American Founder's Life Insurance
Ardent
Armak services
Artisian sound recorders
Atlas investment
Audio concepts
Miscellaneous "B"
Bammel utility district
Bank Americard
Carlton Blake Reimbursement
Bates Engineering
Gary B. Black
Paid cash receipts
Miscellaneous "C"
Central freight
City Beat
City of Houston-water
City office supply
Colonial National Bank
Jack Criswell's Lincoln-Mercury
Miscellaneous "D"
Diner's Club
Miscellaneous "E"
Entex
Miscellaneous "F"
Federal Express
Fireman's Fund
Foley's
Miscellaneous "G"
Gulf Oil
Gulf States Utilities
Miscellaneous "H"
Harrison Equipment
Gary T. Hardy
Andy Henson Insurance
Holiday Inn

Houston Coca-Cola
Houston Lighting and Power
Miscellaneous "I"
Ineeda Linen
Miscellaneous:
    "J"
    "K"
    "L"
    "M"
Main XXXVI
Master Charge
Mickey Moody Reimbursements
Miscellaneous:
    "N"
    "O"
Thomas R. O'Brien
Miscellaneous "P"
Power Guard
Profit by Air
Miscellaneous "R"
Ralph's
Register of copyrights
Miscellaneous "S"
STC of Houston
Sam Office Furniture
Tiny Skaggs Music
Skyline Messenger Service (American Delivery Service)
George Smith
Aaron Schechter reimbursement
Southern Arts Music
Southwest Electronics
Southwestern Bell
Spring Branch Bank
Rick Stringfellow-refund
Miscellaneous "T"
Tex Pack Express
Texas Lighting Products
Thomason Cabinets
3M Company
Miscellaneous:
    "U"
    "V"
    "W"
Wallace Engraving
Miscellaneous: "X, Y, Z"
Xerox

96-384/103 Huey P. Meaux:
- Receipts, 1981
- Checks, 1981
- Tax return, 1977
- Bills, bank statements, checks, 1980
- Colonial Bank, 1982
- Bills, bank statements, checks, 1981
- Bank, Tax data, 1979
- Republic National Bank statements, 1975
- Bank Check Records:
  - 1978-1981
  - 1981-1983
  - 1983

96-384/104 Miscellaneous "A" all 1970's
- ABC Records
- A-1 trash service
- Alexandrite Corporation
- Ambassador
- American Express
- American Founder's Life Insurance
- Armak Services
- Artisian Sound Recorders
- Atlas Investment
- Audio Concepts
- Bank Americard
- Carlton Blake Reimbursement
- Bates Engineering
- Gary B. Black
- Miscellaneous "C"
- Central Freight Lines
- City Beat
- City of Houston-water department
- City office supply
- Colonial National Bank
- Jack Criswell's Lincoln-Mercury
- Miscellaneous:
  - "D"
  - "E"
- Entex
- Miscellaneous "F"
- Federal Express
- Fireman's Fund
- Foley's
- Miscellaneous "G"

Gulf Oil
Gulf States Utilities
Miscellaneous "H"
Harrison Equipment
Gary T. Hardy
Andy Henson Insurance
Holiday Inn
Houston Coca-Cola Bottling Company
Miscellaneous "I"
Ineeda Linen Service
Miscellaneous:
    "J"
    "K"
    "L"
    "M"
Life and Health Benefits Agency
Main XXXVI
Master Charge
Mickey Moody Reimbursements
Miscellaneous:
    "N"
    "O"
Thomas R. O'Brien
Miscellaneous "P"
Profit by Air
Miscellaneous "R"
Ralph's
Riverside Press-Earl Thomas
Miscellaneous "S"
STC of Houston
Sam Office Furniture Company
Tiny Skaggs Music
Southern Arts Music
Southwest Electronics
Southwestern Bell
3M Company
Miscellaneous:
    "U"
    "V"
    "W"
Wallace Engraving
Miscellaneous "T"
Texas Lighting Products
Tex-Pack Express
Thomason Cabinets
Miscellaneous: "X, Y, Z"

Xerox

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Spring Branch Bank
Utilities
FOX (R-465.02)
Miscellaneous-Royalties from Harvey Fox (R-465.03)
Harvey Fox Agency-answered correspondence (R-465.01)
Miscellaneous royalty report-various companies
Columbia Pictures Publications (R-465.07)
Canada (R-465.08)
Chappell (R-465.09)
Morley (r-465.11)
Warner Communications (R-465.12)
GRT Corporation (R-465.13)
Pickwick International (R-465.14)
RCA (R-465.15)
Broadcast Music, Incorporated (R-465.16)
CMRRA (R-465.17)
Specials (R-465.18)
Columbia Special Products (R-465.20)
BMD-Crazy Cajun (R-465.25)
Scorpio Productions, Incorporated (R-465.22)
Flat River Entertainment-royalty statements (R-465.26)
Grand Prize Music-royalty statements (R-465.27)
BMD-grand music (R-465.28)
Fox agree-Swamp Music-royalty statements (R-465.29)
BMD-Huey P. Meaux-royalty statements (R-465.30)
Burlington Palace Music Group (R-465.31)
BMD-Barbara Linda Ozen statements (R-465.32)
BMD-Alton J. Valier statements (R-465.33)

96-384/106

Texas Sanitation Industries, incorporated
T-Bird pool
UPS-paid
1099's
VISA-paid
Checks entered:
- 1992
- 1991
- April - May 1991
- October 30 - December 31, 1991

Accounting, printouts, 1992

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Red Stick Music (456)
Register of copyrights-correspondence (457)
Mira Smith (494)

Pending-Beth
Val Lindsey (1985)
Flesch (Big Tree)
Broadcast Music Incorporated (181)
Crazy Cajun with Broadcast Music Incorporated (253)
Crazy Cajun-Broadcast Music Incorporated-correspondence (241)
Broadcast Music Incorporated (180)
Original-Crazy Cajun-Broadcast Music Incorporated Agreements (189)
Low note-Broadcast Music Incorporated royalties
Low Note Publishing-Broadcast Music Incorporated correspondence (193)
Broadcast Music Incorporated (BMI) (190B):
    Huey P. Meaux (190A)
Catalog-Crazy Cajun Publishing Company
Huey Meaux Copyrights Form "U" (227)
Publishing numbers Issued (192)
The Harry Fox Agency, Incorporated
ABC/DOT through 1975 (137)
Miscellaneous correspondence COM (229)
Basin Publishing, Broadcast Music Incorporated (232)
Crazy Cajun Music with Anagon Music Publishers NV (251)
Excellence Music Company (273)
HPM-CCM (246)
Crazy Cajun Music:
    Copyright information (254)
    Correspondence (244)

96-384/108 Used checks, 1963
Forward Times Newspaper, May 2 and May 23, 1970
Artists Unlimited-accounts paid
Cash receipts and miscellaneous, 1965
Miscellaneous accounts paid
Apollo promotions
Telephone call's file #2
Music Building keys
Music Unlimited
Pepsi Machine
Promotion-Steve O'Donohoe
Subscriptions
Steve-O
Telegrams
Accounts payable-Huey P. Meaux Productions
Telephone calls
Deposit slips (all accounts)
Accounts Paid:

mostly 65-67 receipts.

1965-1968
1967-1968
Recording service studios, incorporated
Music building account
Expense reports
Long distance calls

96-384/109 Business correspondence, 1951-1953; 1970
Legal records, insurance papers, deeds, barber licenses, pardon, 1949-1956; 1976-1977
Notes, addresses, business cards, ca. 1952; 1970
Personal photographs and negatives, ca. 1949-1970
Promotional photographs and studio shots, ca. 1965-1970
Larry Meaux: correspondence, tax records, receipts, 1953-1954
Mabel Meaux: personal photographs, ca. 1948-1985
Mabel Meaux: photos of Huey in army, Germany, 1947
Mabel Meaux: personal photographs from Huey in Germany
Mabel Meaux: personal photographs, 1977-1983
Mabel Meaux: music related clippings
Mabel Meaux: financial records, 1974; 1983
Mabel Meaux: correspondence, 1975-1983; no date
Mabel Meaux: printed material, 1975 -1980
Hilda Meaux: correspondence, 1967
Hilda Meaux: correspondence, January- June, 1968
Hilda Meaux: correspondence, July- October, 1968
Hilda Meaux: correspondence, November- December, 1968; No date, 1968
Hilda Meaux: correspondence, January- April, 1969
Hilda Meaux: correspondence, May- June, August, 1969; No date, 1969
Hida Meaux: correspondence; Christmas and other cards, 1970-1973
Hilda Meaux: insurance papers, 1970-1972
Unknown ledger, ledger page, 1948; 1951
Voices of Hope and Memory, correspondence, 1953-1954
Newspapers and magazines

At the Center for American History:

2.325/OD 17 Personal posters, music promotional posters, construction blueprints of an unknown house; Music Enterprises Recording Studio (1971); Mississippi River Pipeline Crossing (1960)

3So93 Music event promotional posters, Spanish album cover preliminaries, Freddy Fender album cover preliminaries, B. J. Thomas album cover preliminary, other album cover preliminaries, Freddy Fender promotional materials

Audit File:
1965
Franchise tax file
Social security file
Low Note Music Company:
Journal Voucher

96-384(93) Recording Service Studios, Incorporated:
Journal Voucher:
October 1965
May
February 1966
March 1966
Crazy Cajun Enterprises:
Journal Vouchers, 1967:
December
November
October
September
August
July
June
May
Music Enterprises:
Journal Voucher 1968:
September
August
July
June
May
April
March
February
January
Journal Voucher 1967:
December
November
October
September
August
July
June
May
April
March
February

January
Journal Voucher 1966:
December
November
October
September
August
July
June
May
April
March
February
January
Journal Voucher 1965:
December
Crazy Cajun Music Company:
Journal Voucher 1968:
September
August
July
June
May
April
March
February
January
Journal Voucher 1967:
December
November
October
September
August
July
June
May
April
Journal Voucher 1966:
October
August
June
May
April
March
February
January

Journal Voucher 1965:
December
November
October
September
August
July
April-June
January-March
Crazy Cajun Music 1967:
Journal Voucher:
January and February
March
November
July

96-384/94 Wall hanging: Record World, The Country Singles Chart, March 15, 1975
30 notepads with various notes, directions, reminders, numbers
2 notebooks filled with record single titles, artist and label names
Peer-Southern organization, World wide music publishers:
Music sheets, lyrics
Information statement, Applied Information Industries
Manuscript:
When Eagles Fall (pages 8-70)
Songbooks:
Hits from the catalogs of the Welk Music Group
100 of the Greatest Easy Listening Hits
Freddy Fender: Voice, Piano and Guitar with Spanish lyrics
Deluxe Tenor Saxophone Gold
An Introduction to Popular Music Publishing in America, Leonard Feist

96-384/95 Cash tickets or credit card receipts
Oldies, keepsakes
Correspondence:
1970
1969
1968
1967
1966
1965
Accounts paid
Console-Huey's radio program
Accounts payable; Crazy Cajun Enterprises Incorporated
Accounts-paid, 1966-1968

96-384/96 Assorted photos of Freddy Fender
GCP-Alamman Music Publish
BEGO:
Contracts
Records
Records-Shipping insurance
Worksheets, Inventories, Catalogues, Memos
Falcon records
Falcon
Mexico masters, MEI purchase
MEI vs. The House of Falcon; the BEGO catalogue
House of Falcon-BEGO; current folder
Rangel music distributor
Assorted inventories, shipping instructions, invoices
Arnaldo Ramirez, et. al. vs. FALCON; Baldemar Huerta
Miscellaneous invoices, no folder
MEI- Manuel Robles Guerra
Manuel Robles Guerra, Guerra Company Productions
Burton Barr
The Traits

96-384/97 Music enterprises F/Y/E:
Credit card slips, letters, bills, September 30, 1973
September 30, 1972
October 1970
September
KPFT folio, February 1974
Installation instructions and owners manual for Bryant Gas-Fired Air Conditioner
G/GS, September-December 1975
Pretty eyes, 1970
Paul Regnier-713-526-2131, correspondence from Freddy Fender

96-384/98 Peacock Records:
Check stubs and canceled checks:
1971-1972 good box
1967-1968
Notes: financial dealings, 1963-1972
Financial statements; Lion publishing company, 1968-1972
Balance sheets, 1959-1970
Financial papers: income tax forms, 1951
Correspondence and financial papers
Contracts, ABC Records Incorporated, 1973
Gerber and Gerber, legal correspondence, 1965-1966
Summary sheets, 1961-1967

BOBBY BLAND CONTRACTS 1952-ON

Employee address sheet and balance sheet
Don. D. Robey, financial documents, 1962-1966
Roy Head, "To Make a Grown Man Cry," June 17, 1966
Arrangement Norma Rudd session, October 28, 1964
Promotion, Don D. Robey Entertainment Services, financial records, 1965
Duke Records Incorporated, 2809 Erastus St., financial records, tax forms
Songbird records, information
Information on music artists, song titles, writers and music publishers
Sure-Shot Records, information:
    Current royalty reports
Dear label (Peacock)
Backbeat-LP-publisher, writer information
Gloryfield Mess-publisher, writer information, record titles
Peacock-starting 3050-record numbers and titles, publisher-writer information
Transfer ledger lion-records on expenses, bank accounts, loans
Checking account records, receipts
Federal admission tax
Peacock records-royalties: royalty earning statements
Miscellaneous "T" Records of debits and Credits
Papers on Willie Mae Thorton
Miscellaneous "U"
Miscellaneous "V"
Canceled checks:
    October 31-November 27, 1967
    August 1-31, 1967
    September 1967
    December 1967

96-384/99 Johnny "Ace" Alexander, 1966
Miscellaneous "E"
Charles Edwards
Charles Edwins
Miscellaneous "F"
Lester Foster
Nick Fields
Freeman Twins
Notebook, record pressing and distributing records
Peacock Records-current
Duke Records-royalties
Press releases information on Bobby Bland
Backbeat records-information (500-discography)
Braggs, biography

Thornton, Big Mamma
John Roberts and the Hurricane
Hinton, biography
Bland, biography
Overton vs. Wright
Rosco Gordon
Gospel Travelers
Junior Parker
Miscellaneous
Duke, royalties and financial
Saul Bihari
Duke records, incorporated
Lion Publishing Company
Artist information, posted
Duke Records, 1954
Duke payroll and taxes, 1962, 1963, 1964
Rosebaum, Duke
"ME"
Robey Ransaw, promotions for 1964
Contracts, miscellaneous
Ralph's record manufacturing company, Don D. Robey, 1951
Peacock Royalties, recent
Peacock Records Incorporated
Peacock records, 1956
Peacock recording company, Lyons Ave., Don Robey enterprise, 1949-1950
Robey's tax return, 1945, 1948, 1949
Peacock recording company, 1950
Peacock royalty reports, 1956
Letters of sympathy, concerning the death of Johnny "Ace" Alexander
Photographs of Bobby "Blue" Bland
LP-73
Peacock records-information

96-384/100 Artist Roy, Barbara Lynn
Huey Meaux general
Royal statements, 1964-1967
Decca records
Peter Maurice music
Polygram records
Warner, Chappell music
Capitol Special products division
CBS special products
Paul Regnier, B.J. Thomas vs. Music Enterprises
Music Enterprises incorporated, Mercury records, Southern Love

London records
The Trashmen, Tribe records
Tribe records, income tax file
London records
Music Enterprises incorporated, Mercury records, Good, Bad and Ugly
Music Enterprises, Polydor
Superior Court of the State of California for the County of Los Angeles: Antler records, incorporated vs. Douglas Sahm, Huey Meaux, London records, Tribe records
Pronto photographs
Sir Douglas Quintet:
    Douglas Sahm, Augie Meyers (photograph)
        Promotion
        Bookings
Sahm, Douglas (Sir Douglas Quintet)

96-384/101 Statistical Data:
    Spirit of Memphis
    Miscellaneous "K"
    Miscellaneous "L"
    Miscellaneous "M"
    Miscellaneous "N"
    Miscellaneous "P"
    Miscellaneous "J"
    Miscellaneous "H"
    Miscellaneous "G"
The Gospelaries
Miscellaneous "E"
Booking agencies, 1966
Personnel
The Original Casuals-promotional tour
Miscellaneous "O"
Jimmy Washington
Don Thompson and the Adorables
Union Data
American Federation of Musicians
Associated Booking corporation
Buddy Ace, Jimmy L. Lord
McKelvey-Tax return
United Houston
Miscellaneous contracts
Miscellaneous
    "F"
    "Q"
    "D"

Foreign
AFTRA
American Federation of Musicians
Short Eyes
Chicano Enterprises, Inc. - City Beat
Actor - movie script, "Long Ride on a Short Rail"
"When are you Coming Back Red Rider?"
TV Series - Coming Back
Tijuana Donkey, Albert Band
Pouno, News Clippings
"When Eagles Fall"
Wa-Tex Production Company
"Strawberry Fields"
"Lechuza"
William Morris Agency, Inc.

96-384/34 Baldemar Huerta, January 1977
Miscellaneous
Correspondence (1976-)
Licensing Contact, 1976
1975
Baldemar Huerta, 1977
Miscellaneous correspondence, 1978
American Federation of Musicians
Spanish Bookings
Miscellaneous
Texas Rice Festival
Baldemar Huerta v. Rammes Music
Freddy Fender Day:
- Expenses 1976
- Miscellaneous
- Miscellaneous, 1977
- Payables
- Business Correspondence
- Miscellaneous
- International Fan Club
- Paul Quintero with M. M. Music
- Paid Bills 1976
- Chicano Enterprises, Inc. - Expired Auto Insurance Papers
- Paid Bills 1977
- Baldemar Huerta
- Analysis of Income and Expenses

96-384/35 Freddy Fender promotional material, 1975:
- Popular, industry magazines, articles
- Record Charts

Clippings
Printed material
Correspondence

96-384/36 Freddy Fender promotional material, 1975:
Popular, industry magazines, articles
Record Charts
Clippings
Printed material
Correspondence

96-384/37 Fender, Meaux clippings, articles, 1970-1986
Sugar Hill recording session track charts, 1973-1976
Sugar Hill recording session track phase reports, 1970-1974
BMI Awards Dinner program, 1970
"Best Mom" certificate

96-384/38 Fender, Meaux clippings, articles, 1970-1986
Sugar Hill recording session track charts, 1973-1976
Sugar Hill recording session track phase reports, 1970-1974
BMI Awards Dinner program, 1970
"Best Mom" certificate

96-384/39 Gold Star Recording Studio check stubs, 1965
Gold Star Recording Studio petty cash tickets, 1964-1965
Gold Star Recording Studio ledge sheets, 1966
JLP/Gold Star Recording Studio ledger sheets, 1966
Century Accounts payable/receivable ledger sheets, 1964
J. L. Patterson accounts, 1967
Crazy Cajun Show fan mail, 1974
Contracts, 1965
Music Enterprises Company check stubs #101-661, October 10, 1969 - May 24, 1971
Notes, messages
Personal correspondence, tax records, 1962; 1968-1970
General business correspondence, 1965; 1972
General music, promotions correspondence, 1970-1972
Artist correspondence, submissions, 1964-1972
Sheet music, arrangements, lyrics:
General
Freddy Fender album April 14-16, 1975
Session May 20-23, 1975
Record charts; Le Cam catalog, 1970

96-384/40 Popular, music industry magazines, publications, 1968-1977
Otto Plummer outstanding citizen certificate, 1949

Duke Records Sales Accounts, 1969-1970
Duke Records General Ledger, undated
General Ledger, 1955-1956
Duke Records Audit, 1971

96-384/41 Freddy Fender:
- Capital, Firestone
- Publicity
- Photographs of
- True Star Unlimited
- News Clippings
- Australian Tour
- Canada Tour, 1976
- Rock n' Roll Sports Classic
- Freddy Fender and Tammy McLain: Photography, Lawyer C. H. Constant
- Transparencies
- Buddy Lee Attractions
- John Shuler
- Southern Music
- Pardon
- Photographs
- Business Correspondence, Contracts, schedules, 1984
- Freddy Fender Day Concert, Accounts, notes, June 1976
- Notes

96-384/42 Halsey International:
- Correspondence, contracts, 1985, 1
- Correspondence, contracts, 1985, 2
- Correspondence, contracts, 1985, 3

Material by Freddy Fender
Bills owed to MEI from Freddy Fender 1
Bills owed to MEI from Freddy Fender 2
Business Correspondence 1977-1979
Fan mail 1973-1977
Appreciation Certificates
Bayou Management
Contracts, 1978
Songs, Sheet Music
Huey Meaux Special Account, 1979
Analysis of Gig Income and Road Expenses, 1979
Huey Meaux and Fender Law Suit 1979; 1985-1987
Fender Tax Records 1974-1978
Sheet Music
Las Vegas, Silver Birds, news clippings, January 17-30, 1979
Bills, 1982

Bills and Accounts, 1982

96-384/43 Bejay Recording Company:
Accounts, 1973-1974
Correspondence (Mickey Moody), 1972-1975
Printed material
Crazy Cajun catalog 1976
Accounting ledger, 1966-1967
Payroll, 1966-1967
Sheet music, arrangements, lyrics
Artist correspondence, submissions, 1959; 1971-1978
Property lien records, 1962
Meaux appointment calendars, 1970; 1973
Delta Records: letter, invoice, 1970
Meaux insurance papers
Personal correspondence, 1968-1975
Sugar Hill recording session track reports, 1965; 1973
Notes, messages, business cards
Bills, receipts, invoices, 1961-1973
Song lists, Tear Drop record catalog
General music, promotions correspondence, 1964-1976

96-384/44 Music industry magazines, publications
Electronic equipment manuals, publications
Notebooks
Clippings
Sheet music/7" records submissions
Teen Town "Where the Action Is", 1965
Short story, "Confusion"

96-384/45 Music industry magazines, publications, 1970-1979

96-384/46 Music industry magazines, publications, 1970-1979

96-384/47 Bank records NOTHING
General business correspondence
Artist correspondence, submissions, lyrics, 1974-1978
Notes, messages, including address labels, Freddy Fender
General music, promotions correspondence, 1975-1978
Personal, correspondence, accounts 1968; 1972-1973
Bills, financial correspondence, 1973
Crazy Cajun fan mail, 1974
Legal Records, suits, contract, vehicle sale 1968; 1979-1980
Sheet music
Real estate, drilling materials, 1951-1967
Correspondence and printed materials on Mile-High Cow Ranch

Maps, business card, real estate information
Printed material, Jefferson Davis and Brewster Counties
Printed material, Mile-High Cow Ranch, Jefferson Davis County
Trinity Valley Ranch Company, balance sheets
Printed material, Trinity Valley Ranch Company
The North Arnim Prospect, printed material
Unopened envelope to Meaux from "The Lamb"
Clippings, Nashville Scene
Four Legal Pads with miscellaneous notes
Miscellaneous papers including; 2 Programs, KYOK's Program; a printing catalog from Paulton; copy of the case, Meaux vs. USA, US Court of Appeals
Envelope, from American Society of Composers, containing ASCAP Today, Spring 1975, on Stevie Wonder
Nation's Business, July 1975
People , June 30, 1975, on Bette Midler
The Music Retailer , June 1975
County , November 1980
Clippings, Freddy Fender
13 cent stamp
Changing Times, July 1975
Country Music , August 1975
City Beat, March 1977
Unopened mail, from Radio and Records to Meaux
Classifieds, real estate sections of newspaper
Various newspaper sections

96-384/48 Indian Artist Calendar
Correspondence:
- Marshall, Vigoda and Marshall, 1968
- Marshall and Morris, July - December, 1969
- Marshall and Morris, May - June, 1969
- Marshall and Morris, March - April, 1969
- Marshall and Morris, January - February, 1969

Music Building, tax information, 1966
Income tax returns
Financial Statements:
- The Music Building
- Tribe Records
- Crazy Cajun Music Company
- Music Unlimited

Record service, invoices
Employees, Social Security No. 5
Tax statements, Music Entertainment International
Accounts paid, Tribe Records

Jones Recording Studios
Houston Records, invoices, 1969
Houston Records, invoices, 1970-1971
Music Enterprises, bills, invoices, 1972
Receipts, bills, invoices 1964-1973

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Gold Star Recording Studio invoices, 1965-1966
Correspondence, receipts, 1963-1964
Sheet music, songbooks
Music industry magazines, 1976-1991
Mrs. Huey Meaux bank statements, 1973
Address book

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Personal/Meaux Barber Shop bank statements, 1956-1964
Meaux Barber Shop correspondence, 1952-1959
Personal/Meaux Barber Shop bills, receipts, invoices, 1952-1964
Personal correspondence, 1955-1985
General music, promotions correspondence, 1959-1986
Business correspondence, 1980
Artist correspondence, submissions, ca. 1975
Contracts, 1960; 1967
Notes, messages, ca. 1960
Personal printed material, 1957-1960
Bills, receipts, invoices, 1959-1961; 1964; 1984
Music correspondence, notes, forms, 1978-1980
Freddy Fender correspondence and related correspondence, receipts, 1976-1986
Freddy Fender Bookings, Jim Halsey Agency, 1975
Popular and music industry magazines, publications

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General music, promotions correspondence, 1970-1986
Notes, messages, business cards, ca. 1975-1977
Business, legal correspondence, 1970-1981
Unknown correspondence, 1975-1982
Artist correspondence, submissions, 1975-1981
Recording session track phase reports, 1969-1973
Bills, receipts, invoices, 1975-1976
Crazy Cajun fan mail, 1984
Personal correspondence, 1975-1981
Christmas cards, 1977
Ben Meaux creative works, undated
Popular and music industry magazines, publications

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Phone message logs, 1989-1990
Desktop calendars
Miscellaneous printed material

Photographs:
- Personal, musicians, events, studio shots
- Freddy Fender, Meaux, celebrities
- Sugar Hill studio exterior, February 9, 1973
- Color positives: Clifton Chenier, T-Bone Walker, Ascots
- Freddy Fender contact sheets, negatives; Hoffeniz, June 22, 1975
- Freddy Fender photographs, 1975
- Spanish album cover transparencies
- Native American woman (personal)
- Negatives
- Slides: Freddy Fender, Doug Sahm, Jo Jo Benson, Billy Heaburg, T. K. Hulin, Dook Snead, unknown, 1975-1977

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Plaque: Glenn McCarthy appreciation as chairman of Tunnel Day, Pasadena, California, 1950
Shirley Swiryn standard daily journal, 1958
Shamrock Publishing Company stock record book
Standard daily journal, 1961
Accounts journal, 1969-1970
ACA-Gold Star Recording Co. check stubs, 1966
Popular and music industry magazines, publications, clippings, 1972-1977
- *Houston Post* articles concerning Elvis' death, August 1977

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Kinky Friedman Contracts, 1975
Flat River Expired Contracts, S.E.T. 1969
Clippings, music industry, various artist
Appearance Contacts, 1969
Brenda Hayden (Great Believer's Productions, Inc.) Released ownership of photographs to Sugar Hill Studio
Olin McCullum (Olin Franklin) sheet music, invoices, canceled check
Crazy Cajun Records Catalog (titles of songs, writers, publishers, record label's, etc.)
Advertisement (various)
Insurance-Great Believers
"Teardrops" and "Wasted Days" Original Sheet music, Freddy Fender
Freddy Fender: "Yours" original sheet music plus 1 copy
Crazy Cajun, Royalties current
Huey P. Meaux Productions, Royalty Statements 1965-1967
Notes, Personal Works, notebooks, handwritten songs, Gary Scontland, addresses; legal pad with various notes; correspondence; song lyrics; song notebook; various lyrics and sheet music.

Meaux Personal Correspondence 1976-1978, Christmas postcard, 1978, from Bob While; Christmas Card from ABC Records; Christmas Card, ASR Recording Service; Christmas Card, from John Morris and Sue Taylor; Graduation invitation, from Suzanne Albright (1976)

Meaux Music Business Correspondence 1977-83, includes Correspondence with American Jewish Committee; Louise Boyka Studio of Stage Arts; Ariola-Eurodisc GmbH; Dr. John D. Montroy; Tessier Talent, Inc.; Cedars-Sinai Medical Center; Jim Halsey Company Inc.; Pan American University

Receipts 1983

Freddy Fender:

- Promotional Material, clippings, photograph, of Freddy Fender stickers; Certificate, O.L.A. Organization of Latin American; Correspondence and copied check; Interview with Freddy Fender
- Business Correspondence, Contracts 1975-78, Christmas Card to Fender, unopened mail to Fender, various business mail to Fender, fan mail, etc.
- Business Correspondence, Contracts, 1985
- Correspondence, Contracts, 1983
- Correspondence, Appearance Information, 1983
- Business Correspondence, Contracts, 1984, 1-3, Including tour itinerary, June 1984

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Notes, Business forms, printed material, clippings

General business correspondence, resume Gaius Sims, 1978

General music, promotions, correspondence, 1978

Artist Correspondence, Submissions, Lyrics, ca. 1976, includes one cassette tape, music by Carmen Moreno, biography, plus photographs of Patty Ann Day

Personal Correspondence, 1982, 1992

Nancy McDowell concerning Credit Application and Cards, insurance, 1980-1983

N. J. McDowell, Lease, Purchase

Invoices: Music Enterprises owes BCL, April 1975 - July 1976

Invoices: All State owes Music Enterprises, January 1975 - July 1976

Invoices: Music Enterprises owes Music Enterprises January 1975 - July 1976

Huey P. Meaux, Deposits, 1977

Financial Information receipts statements, bills:

- A, 1985-1986:
  - ACT
  - American Express
  - AMPEX Corporation
- B, 1985-1986:

Andrew Bradley
C, 1985-1986:
Cash receipts
City of Huston, Water
D, 1985-1986:
DHL
Diners Club
E, 1985-1986:
ENTEX, 1985-1986
F, 1985-1986:
Federal Express
G, 1985-1986:
Gulf Oil Corporation
H, 1985-1986:
Huston Coca Cola
Huston Lighting and Power
I, 1985-1986
J, 1985-1986
K, 1985-1986
L, 1985-1986
M, 1985-1986:
Master Card,
Meaux, Huey P.
Montemayor, Robin
Musicians, B/G VOX
Morris, Monte L.
N, 1985-1986
O, 1985-1986
P, 1985-1986
Q, 1985-1986
R, 1985-1986

96-384/56 Recording session sheet music, arrangements, lyrics:
Unknown
Warren Storm
Freddy Fender LA LP
Depps reel #6
Tracy Balin Album
Freddy Fender: CBS
Receipts, bills, invoice, 1962-1966
Personal correspondence, 1962-1965
General business correspondence, 1962, 1969, 1992
General music, promotions correspondence, 1962-1967
Artist correspondence, submissions, ca. 1962; 1978
Legal records, contracts, 1961-1965
Recording session mix down notes